

Bonhams



Indian, Himalayan & Southeast Asian Art

New York | March 21, 2023





Indian, Himalayan & Southeast Asian Art

New York | Tuesday March 21, 2023 at 6pm

BONHAMS

580 Madison Avenue
New York, New York 10022
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SALE NUMBER

28255
Lots 501 - 542

AUCTION INFORMATION

Edward Wilkinson
- 2069054-DCA

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CATALOG: \$45

ILLUSTRATIONS

Front Cover: lot 513
Inside Front Cover: lot 510
Inside Rear Cover: lot 514
Rear Cover: lot 521

PREVIEW

Wednesday March 15
10am-5pm
Thursday March 16
10am-5pm
Friday March 17
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Saturday March 18
10am-5pm
Sunday March 19
10am-5pm
Monday March 20
10am-5pm
Tuesday March 21
10am-5pm

LECTURES

Saturday, March 18

3pm
'Treasures of the Sakya Tradition'
By Jeff Wat, Director of Himalayan
Art Resources

4pm
*'Master of the Jagged Water's Edge:
New Classification of early 18th
century paintings from Mewar'*
By Catherine Glynn, Independent
Scholar and Curator

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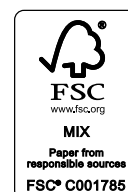
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Indian, Himalayan, and Southeast Asian Art

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1 - 500
No lots

501

**A GILT COPPER ALLOY FIGURE OF THE SECOND PANCHEN
LAMA, LOBSANG YESHE PELZANGPO**

TIBET, CIRCA 18TH CENTURY

Himalayan Art Resources item no. 1407

3 1/4 in. (8.3 cm) high

\$6,000 - 8,000

西藏 約十八世紀 銅鑲金二世班禪喇嘛洛桑益西像

This portrait image depicts the Second Panchen Lama, Lobsang Yeshe Pelzangpo (1663-1737) pinching his finger and thumb together in the gesture of teaching (*vitarka mudra*) while holding a lidded alms bowl in his left hand. Although the Tibetan inscription behind his square cushion allows for easy identification, Lobsang Yeshe's features, especially his pronounced chin and large, protruding ears, are so distinctive that he can be identified even if he were dressed in a different garb, an example of which is published in National Museum of History, *Faces of Dharma: Selected Works of Tibetan Buddhist art, Taipei*, 2012, pp. 78-9, no. 36.

At the age of eight, Lobsang Yeshe received novice vows from the Great Fifth Dalai Lama (1617-1682), and years later he witnessed the vows taken by both the Sixth and Seventh Dalai Lamas. For another example depicting the same individual, see a gilt bronze sold at Bonhams, New York, 14 March 2017, lot 3295.

Published:

David Weldon & Jane Casey, *Faces of Tibet: The Wesley and Carolyn Halpert Collection*, Carlton Rochell Ltd., New York, no. 49.

Provenance:

The Wesley and Carolyn Halpert Collection
Sotheby's, New York, 24 March 2004, lot 73
The Rapoport Collection, New York



502

A GILT COPPER ALLOY FIGURE OF A LAMA

TIBET, CIRCA 17TH CENTURY

Himalayan Art Resources item no. 90810

4 1/4 in. (10.8 cm) high

\$8,000 - 12,000

西藏 約十七世紀 銅鎏金喇嘛像

This unidentified portrait of a lama was likely a translator and teacher during his lifetime, based on the teaching gesture (*vitarka mudra*) displayed in his right hand while cradling a flaming jewel in his left palm. The arrangement of his separately cast copper hat turned to the side is typically reserved for high translators (*lotsawas*) and is shared by a number of portraits, particularly that of an unidentified translator in the Palace Museum Beijing (HAR 9514) that shares the same arrangement of the robes and the single row of lotus petals beneath a convex platform.

Also see other images of lamas wearing a similarly styled flat-brimmed hat, one sold at Sotheby's, New York, 16 March 2016, lot 1339, and another with stouter proportions in the Ashmolean Museum, Oxford (HAR 35003).

Published:

David Weldon & Jane Casey, *Faces of Tibet: The Wesley and Carolyn Halpert Collection*, Carlton Rochell Ltd., New York, 2003, no. 48.

Provenance:

The Wesley and Carolyn Halpert Collection
Sotheby's, New York, 24 March 2004, lot 73
The Rapoport Collection, New York



503

A GILT COPPER ALLOY FIGURE OF A LAMA

TIBET, CIRCA 15TH CENTURY

Himalayan Art Resources item no. 1406

5 1/8 in. (13 cm) high

\$8,000 - 12,000

西藏 約十五世紀 銅鎏金喇嘛像

This revered master is portrayed in a patchwork robe with a hemline finely incised with foliating scrolls. With eyes nearly shut, he is lost in deep, inward contemplation, yet the animated manner in which his hands join together in *dharmacakra mudra* indicate that teaching was a key element of his practice.

His broad ovoid face with receding hairline is shared by a number of portrait images from the 14th and 15th centuries, including a figure sold Bonhams, New York, 19 March 2012, lot 1099. Stylistically, the symmetrical folds of his lower garment are reminiscent of the heavy, rippling lower garments depicted on Tibeto-Chinese gilt bronzes from the Yongle (1403-24) and Xuande (1426-35) periods of the Ming dynasty (1368-1644) that were sent to Tibetan monasteries as diplomatic gifts. See a gilt bronze figure of Tsongkhapa with similarly styled robes sold at Christie's, New York, 14 September 2010, lot 66.

Provenance:

Arnold Lieberman, New York, 19 March 2004

The Rapoport Collection, New York



504

**A COPPER AND SILVER INLAID BRASS FIGURE OF
CHOKYI PALSANG**

TIBET, 15TH/16TH CENTURY

Inscribed at the back of the base: *dga dbang chos kyi dpal bzang la
na mo*

Himalayan Art Resources item no. 90814

5 in. (12.8 cm) high

\$10,000 - 15,000

西藏 十五/十六世紀 錯銀錯紅銅確吉帕桑銅像

This sculpture is identified by an inscription at the back as Chokyi Palsang, a revered Tibetan translator of Indian Buddhist texts who was active during the Second Diffusion of the Faith around the 11th and 12th centuries (*Chidar*) (Roerich, *The Blue Annals, from Gö Lotsawa*, 1979, pp. 160–72; 706).

The glossy smooth skin of the figure suggests its constant handling and veneration over the centuries. Precious inlaid silver is used to highlight both his long white beard and his eyes while reddish copper is inlaid onto his monastic vest. These features are similarly shared with two other brass images with silver and copper inlays, one from the Bachmann and Eckenstein Collection (HAR 74939) and another from the John and Berthe Ford Collection in the Walters Art Museum, published in Pal, *Desire and Devotion*, 2001, p. 305, no. 179.

Published:

David Weldon & Jane Casey, *Faces of Tibet: The Wesley and Carolyn Halpert Collection*, Carlton Rochell Ltd., New York, no. 41.

Provenance:

The Wesley and Carolyn Halpert Collection
Sotheby's, New York, 24 March 2004, lot 73
The Rapoport Collection, New York



505

A GILT COPPER ALLOY REPOUSSÉ FIGURE OF A LAMA

TIBET, CIRCA 18TH CENTURY

Himalayan Art Resources item no. 1403

15 in. (38 cm) high

\$50,000 - 70,000

西藏 約十八世紀 銅鍍金錘揲喇嘛像

This portrait image illustrates a venerable monk seated on a carpet draped over cushions. The voluminous robe, decorated with floral and geometric designs, is drawn around him with deep hard-edge creases. His right hand is positioned at his chest in the gesture of teaching (*vitarka mudra*) while his left hand rests in his lap. In spite of his old age, which is expressed through his wrinkled forehead, emaciated neck, prominently arched eyebrows, and heavily drooping eyelids, he remains upright and alert.

This degree of naturalism mixed with some exaggerated elements gives the impression that the artist and this particular individual may have been closely familiar with one another. Here, the elderly lama presses the wrinkles around his mouth to form a wry, enigmatic smile, perhaps in remembrance of when he became a fully-fledged master and mentor with decades of experience, rather than as an idealized youth. While it is not uncommon for Tibetan artists to incorporate idiosyncratic features onto historical persons, these added embellishments consequently make their exact identification unknown without a named inscription, a problem that also occurs on generic portraiture and historical figures reimagined as Buddhist deities. In terms of style, however, this figure shares the piling of his monastic robe, hand gestures, and wrinkled visage to the goateed image of Jigme Lingpa in the Rubin Museum of Art (C2002.29.2; HAR 65159). Also, see other more individualized portraits of elderly lamas, one of a Shamarpa lama sold at Bonhams, New York, 18 March 2013, lot 156, and the other of an unidentified lama sold at Bonhams, Hong Kong, 5 October 2020, lot 42. Lastly, see an image of a more idealized portrait of a lama, but executed in silver repoussé in the Rubin Museum of Art (C2009.12; HAR 65904).

Published:

David Weldon & Jane Casey, *Faces of Tibet: The Wesley and Carolyn Halpert Collection*, Carlton Rochell Ltd., New York, no. 51.

Provenance:

The Wesley and Carolyn Halpert Collection

Carlton Rochell Ltd., New York, 2003

The Rapoport Collection, New York



506

A BUDDHASAMAYOGA MANDALA

CENTRAL TIBET, SHALU MONASTERY, 14TH CENTURY

Distemper on cloth.

Himalayan Art Resources item no. 1401

Image: 34 7/8 x 30 7/8 in. (88.6 x 78.4 cm)

\$150,000 - 200,000

藏中 夏魯寺 十四世紀 佛陀雙神續曼荼羅

This 14th-century mandala from Shalu monastery in Central Tibet, depicts the celestial palace of the 'Secret Union of the Enlightened One', or Buddhasamayoga, a rare subject with an even rarer arrangement of five squares with Vajrasattva placed at center. Inherent to all mandalas is a geometric arrangement, a structural composition defined by textual sources whose aim is to delineate a space inherently void, yet when purely perceived, luminous in nature. As the means to symbolize a divine realm, essential to this visual expression is the orientation of space in a mandala. Composed of the layering upon layering of shape upon shape, texture upon texture, and pattern upon pattern, this mandala is neither static nor confined. Rather, there is an interplay between tension and ease – a negotiation between definition and space – all which is held together with fluid and gestural lines.

At center is a square holding the inner mandala of Vajrasattva, the main deity. Encircling Vajrasattva are five identical squares portraying the inner mandalas of Heruka, Vairocana, Ratnasambhava, Amitabha, and Amogasiddhi, all which are linked at the lower corners in an asymmetrical design resembling an open flower. Despite the asymmetry, the geometry of the six inner mandalas is tightly organized within the larger chamber, which is then contradicted by large swathes of singular colors of ground with intricate and fluid scrolling designs in red, green, white, and yellow. Defined borders enclose each of the inner mandalas and the larger architectural border framing this chamber opens at each of the four cardinal directions revealing the tops of crossed vajras whose prongs break from the architectural space with colored flames spewing from makara mouths.



While the space beyond the mandala is more densely packed, the more animate lines and figural depictions make this area feel less bound by geometric order. The outer ring of the mandala shows concentrated scenes depicting the charnel grounds, in a wild display of demons, animals, deities, and bodies and their parts defined within scrolling borders of alternating colors. Figures in the outermost part of the painting – buddhas, teachers, lineage holders, tantric deities including Hevajra and Chakrasamvara, and offering goddesses – are held in rounded orbs connected with interlocking vines from which various flowers with shaded or black edges blossom. As filled as this space is, the richness of the blue background outside the mandala and the open scrolling work in the inner mandala gives depth and space so that the eye can move from one figure to another.

Wall paintings from Shalu monastery reveal similar methods of defining and articulating space as seen in this painting. Grounds of singular colors with small scrolling patterns, deep blue backgrounds, scrolling vines, shading and outlines of black are also employed to arrange space on the monastery walls. Various styles exist within the monastery, which Henss attributes to different Newari artisan workshops rather than to chronological divisions. (Henss, *Cultural Monuments of Tibet*, Vol. II, 2014, p. 603). This painting relates most closely in style to those from the Sgonma Lahkang painted around 1306. Similar techniques of shading, elongated proportions of the body, as well as the characters of the face resemble images seen on the monastery walls (ibid, p. 603, fig. 864). Moreover, a mandala depicting Akshobya in the Sgonma Lahkang shows identical scrollwork designs within the inner chamber of the mandala, a similar patterning along the borders, the use of twisting vines and foliage to connect figures beyond the mandala, and mirroring treatment in the striated patterns along the *dhotis* of the deities (ibid, p. 603, fig. 865).

During the 13th and 14th century, the Newari artistic idiom was held in the highest esteem at Shalu Monastery. Newari influence is unmistakable in this mandala, characterized by a balance between precision and movement of line. The twisting torso of the green dancing goddess in the lower register with her arm arching over her head shares an identical posture with a Newari dancer on a red background in an enchanting courtly scene in the Great Korlam (ibid, fig. 871). Although a small detail, the image captures the figural freedom and spontaneity of line in the aesthetic program found within Shalu, especially during this period of renovation in the 14th century. Black contour lines around folds, foliage, and flowers, both of which appear in the mandala and this scene from the Korlam, are employed to create dimensionality. The effortless improvisation of line as well as the depth they create are harnessed within Tibetan iconographical conventions, offering a dynamism that sways between rhythm and restraint.

Provenance:

Sundaram Gallery, South Extension, New Delhi, February 1968
Private Collection, California



507

A THANGKA OF A KAGYU LAMA

TIBET, CIRCA 12TH CENTURY

Distemper and gold on cloth.

Himalayan Art Resources item no. 36487

Image: 5 7/8 x 4 1/8 in. (14.8 x 10.5 cm);

With silks: 14 1/8 x 7 1/8 in. (35.8 x 18 cm)

\$20,000 - 30,000

西藏 約十二世紀 噶舉喇嘛唐卡

This solitary painting illustrates an unidentified yet esteemed hierarch from the Kagyu school of Tibetan Buddhism. Seated atop a cushioned throne supported by a pair of alert, recumbent lions, he interlocks his fingers in *dharmachakrapravartina mudra*, emulating the historical Buddha's First Sermon at Sarnath. Like many other paintings depicting members from his monastic order, he is modelled in three-quarter profile with short hair and squarish features. His affiliation with the Kagyu is also made apparent by his sleeveless vest in yellow, a red patchwork robe draped over his left shoulder, and a saffron sitting robe to keep him warm. The golden, triangular projections behind his shoulder allude to the throne's back. A golden parasol at the apex of the aureole sits above the lama's head, a rare detail coming from Pala sculpture of the 11th/12th century.

The treatment of the figure's heavy eyelids, the elaborate, foliating scrollwork of the blue pillow supporting his back, and flowers gently tumbling within the blue background reflect the influence of well-established painting traditions from northeast India. Based on its similarity of composition and style, the artist of this painting most likely had firsthand knowledge in the viewing, studying, and copying of such works that were being brought over by Indian monks and artists (see a painting attributed to eastern India illustrating the cosmic Buddha Amoghasiddhi, published in Kossak et al., *Sacred Visions: Early Paintings from Central Tibet*, 1998, p. 60, no. 4). These previously mentioned details appear on a portrait image in the Metropolitan Museum of Art, New York (1991.52), and another in the Walters Art Museum (35.320), published in Pal, *Desire and Devotion*, 2001, pp. 230-1, no. 133. Also compare the similar rendering of white lions located near the base of the throne to two paintings of Kaygu hierarchs, one from the Richard R. and Magdalena Ernst Collection (HAR 18344) and another in the Musée Guimet (HAR 85903).

Publication:

David Jackson, *Mirror of the Buddha: Early Portraits from Tibet*, New York, 2011, p. 27, Fig. I.27.

Exhibited:

Mirror of the Buddha, Rubin Museum of Art, New York, 7 October 2011 - 27 February 2012.

Provenance:

Private American Collection





508

A GILT COPPER ALLOY FIGURE OF VASUDHARA

NEPAL, 12TH/13TH CENTURY

Himalayan Art Resources item no.4509

6 in. (15.3 cm) high

\$30,000 - 50,000

尼泊爾 十二/十三世紀 銅鑲金財源天母像

Portrayed as a beautiful young girl, Vasudhara ("stream of gems") is a beloved goddess of prosperity in Nepal's Kathmandu Valley. This Vasudhara's soft, sensuous physique, regalia, and high-copper casting are classic characteristics of the Nepalese aesthetic.

A Vasudhara attributed to the 12th century in the Los Angeles County Museum of Art (M.79.9.5) displays similar large encasings for her gemstones, as well as the sutra also arising from a lotus and being held very close to the goddess's head. The nuance to the present example's poise also suggests a 12th-/13th-century dating. By contrast, a 14th-/15th-century example of Vasudhara in The Metropolitan Museum of Art, New York (1983.547) provides a good foil for the present example's earlier attribution.

Provenance:

Richard Olson, USA

Private Swiss Collection, acquired in 1970s





509

A THANGKA OF VAIROCANA

TIBET, 13TH CENTURY

Distemper and gold on cloth.

17 x 12 1/4 in. (43.2 x 31.1 cm)

\$60,000 - 80,000

西藏 十三世紀 大日如來唐卡

This early painting from the 13th century illustrates Vairocana, the cosmic or “Resplendent” buddha, presented here in sovereign majesty. Clad in royal regalia made of the finest of materials, jewels, and silks which fall along his body in ornamented patterns, his soft white skin and gentle expression omit him from any temporal reality. He holds his hand in the gesture of the highest enlightenment, *bodhyagrimudra*, which signifies his omniscient reign within the universe. The saturated palette highlighted with gold evokes richness, as the throne decorated with a rainbow aureole, recumbent lions, elephants, and *vyalas* alludes to a mythic realm. Four goddesses along the lotus base, ten bodhisattvas including Maitreya and Vajrapani, celestial protectors, and a host of buddhas, surround the Buddha as heavenly guests in this universal kingdom. As the ruler of the cosmos, this manifestation, known as the Vajradhatu Vairocana, corresponds to his sovereign appearance within a mandala of the Five Buddhas.

This thangka would have originally been part of a set of five, depicting Vairocana as the central image, within a mandala of the Five Buddhas. Iconography of the Vajradhatu Vairocana derives from the textual source, *The Compendium of Principles* whose related form most closely identifies with the Buddha as seen here – with a single head and holding the gesture of supreme enlightenment. While this depiction is more commonly portrayed in bronzes, as illustrated in an 11th-century Vairocana (see *The All Knowing Buddha: A Secret Guide*, New York, 2013, Fig. 8), this iteration is rarely seen in paintings. Of a similar style and period is another depiction of a three-headed Vajradhatu Vairocana that was also once part of a set of five which, much like the following thangka, portrays the deity with the attributes of a king.

Published:

Jan Van Alphen (ed.), *The All Knowing Buddha: A Secret Guide*, New York, 2013, p. 19, Fig. 6,

Exhibited:

The All Knowing Buddha: A Secret Guide, Rubin Museum of Art, New York, 14 October 2014 - 13 April 2015.

Provenance:

Private American Collection



510

A GILT COPPER ALLOY FIGURE OF PRAJNAPARAMITA

NEPAL, EARLY MALLA PERIOD, 13TH CENTURY

Himalayan Art Resources item no. 1402

5 3/4 in (14.5 cm) high

\$80,000 - 120,000

尼泊爾 馬拉王朝早期 十三世紀 銅鑲金般若佛母像

Prajnaparamita is the living embodiment of the *Prajnaparamita-sutra*, a manuscript dated to the 1st century BCE that serves as a foundational text for Mahayana and Vajrayana principles. In essence, it expounds on the transcendental knowledge of emptiness, referring to the illusionary nature of the material world, as well as the realm of infinite space from which all things originate from and return to following their dissolution. Here, the mother of all Buddhas and goddess of supreme wisdom is portrayed in a four-armed form that was uniquely celebrated among the Newari Buddhist communities. In her principal pair of hands, she interlocks her fingers in the gesture of expounding on the Dharma, while her secondary left hand holds the very same manuscript she emanates from.

Nepalese images from the early Malla period are often characterized by sensitive modelling, graceful movement, and gentle features. These very same qualities are fully portrayed in this gilt bronze, while also tracing stylistic connections to northeast India by her sweet expression and the bangles worn around her wrists, which are on female figures and goddesses from the Pala period (see a Pala bronze stupa depicting Prajnaparamita with these characteristics in the Cleveland Museum of Art, 1982.132). The axe-shaped ribbon ends appearing above her ears which fasten her crown (or *samkhatras*), help to date this figure to the 13th-century, as earlier models do not feature such prominent ribbon ties while those dated to the 14th-century either differ slightly in proportion or expand upon this decoration to include elaborate, flaring tassels (Vajracharya, *Nepalese Seasons*, 2016, pp. 25, 132 & 138). This distinct feature of Nepalese bronzes can also be seen on a figure of Brahmani in the Rietberg Museum, published in, *On the Path to Enlightenment*, 1995, p. 159, no. 104, as well as several other goddesses published in von Schroeder, *Indo-Tibetan Bronzes*, 1981, pp. 353 & 358, nos. 92C-F. Lastly, see two other examples of the same goddess, one published in Van Alphen et al., *Cast for Eternity*, 2005, p. 118, no. 33, and the other in the Tibet Museum, Gruyères (ABS 058).

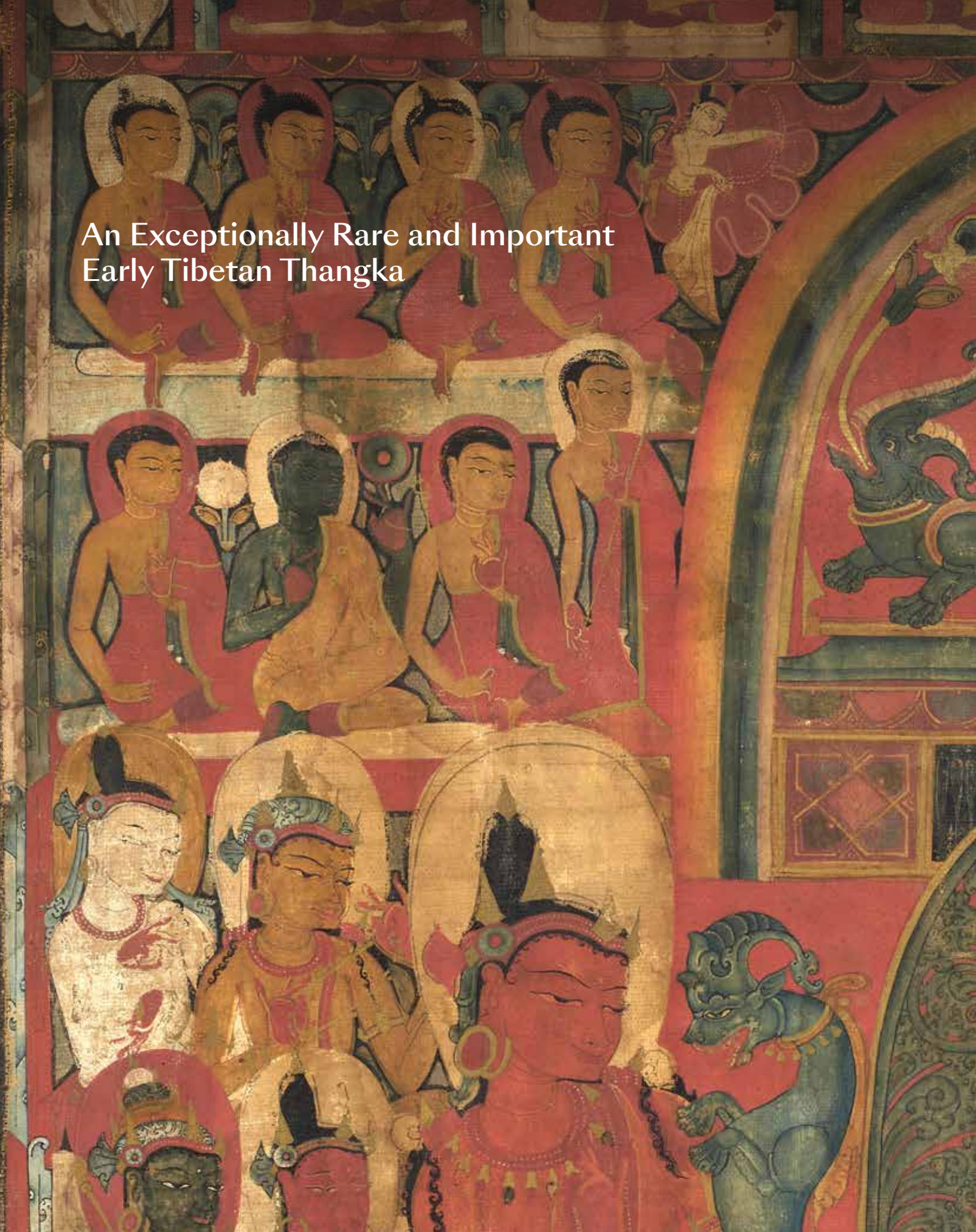
Provenance:

Sundaram Gallery, South Extension, New Delhi, July 1969

Private Collection, California



An Exceptionally Rare and Important
Early Tibetan Thangka







511 ★ T

A THANGKA OF THE BUDDHA

TIBET, LATE 12TH/EARLY 13TH CENTURY

Distemper on cloth; with later cloth mounts; verso with a many-lined inscription written with red ink in Tibetan script arranged into the form of a yellow-outlined stupa, comprising Sanskrit mantras and the Buddhist creed ('*ye dharma hetu...*'), followed by eloquent prayers in Tibetan, including verses taken from the *Pratimokshasutra*.

Himalayan Art Resources item no. 77084

Image: 36 7/8 x 30 1/2 in. (93.7 x 77.5 cm);

With silks: 57 1/4 x 32 1/2 in. (145.3 x 82.5 cm)

Refer to department

西藏 十二世紀晚期/十三世紀早期 佛陀唐卡

Published:

Wisdom Calendar of Tibetan Art, Schneelowe Verlagsberatung und Verlag, Haldenwang, May 1992.

Michael Henss, *The Image of the Buddha*, Stuttgart, forthcoming 2023/24

Referenced:

Christian Luczanits, "*Beneficial to See: Early Drigung Painting*", in David Jackson, *Painting Traditions of the Drigung Kagyu School*, New York, 2015, p. 252.

Steve Kossak & Jane Casey, *Sacred Visions: Early Paintings from Central Tibet*, New York, 1998, p. 197, fig. 27 (detail).

Provenance:

Benny Rustenberg, Amsterdam, 1992

Michael Henss Collection

The Henss Buddha Thangka is one of the most important early Tibetan paintings recorded. When it was commissioned in Central Tibet during the late 12th or early 13th century, it would have served as a critical link between the Northeast Indian Pala Buddhist tradition and the Tibetan interpretation thereafter.

As described in rich detail in Jane Casey's essay (published in this lot's dedicated digital and printed catalog and on our website), this painting is "a remarkably fine and well-preserved" example of the nascent thangka tradition in Tibet somewhat preceding the strict visual codification that emerging Tibetan monastic orders quickly adopted. Here, the artist's trusted expertise, almost certainly being a master of the Pala tradition, enabled him to freely express and insert his own creative elements, such as the notably long inward-curling lotus petals touching the Buddha's knees from the sides of the central throne base, and the exquisite scrollwork embellishing the tips of both layers of petals rather than a convention of only the inner layer. An immediate transfer from the Pala tradition takes the form of the multi-colored vertical bars structuring the overall composition that represent rocky caves and mountaintops in surviving Pala stone sculpture. For example, a stele of Avalokiteshvara seated on Mount Potala, attributed to the 11th century and presently on display in the Robert H. N. Ho Family Foundation Galleries of Buddhist Art in the Victoria & Albert Museum, London (HAR 16001), and another in the Indian Museum, Kolkata (Huntington Archive ID no. 6900).

* If you wish to bid on this lot, please refer to page 1 for bidding information under 'Registration Important Notice'

請參閱圖錄首頁之「重要登記須知」以參與此拍品之競投

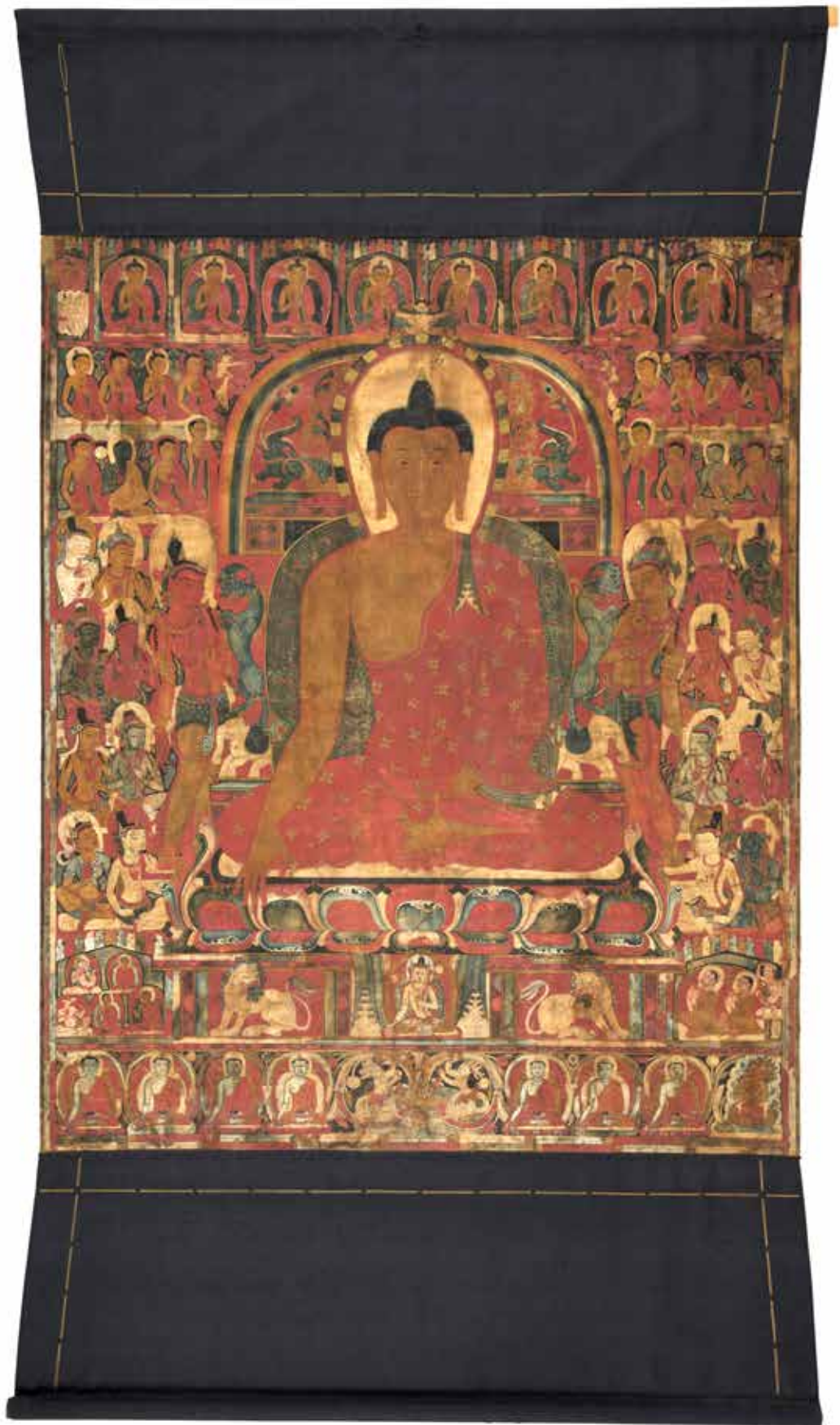




Fig. A
Detail of a wall painting with Vairocana and an audience of bodhisattvas Drathang, Ü region, Central Tibet, 1081-93 © Thomas Laird, 2018. From 'Murals of Tibet', TASCHEN.



Fig. B
A Thangka of Amitayus
Central Tibet, circa 1170-89
Distemper on cloth;
Image: (102 x 69 in.) 259 x 175 cm
Los Angeles County Museum of Art (M.84.32.5)



Fig. C
A Thangka of Ratnasambhava
Central Tibet, circa 1150-1225
Distemper on cloth;
Image: (36 1/4 x 26 7/8 in.) 92 x 68 cm
Los Angeles County Museum of Art (M.78.9.2)

Many of the Henss Buddha Thangka's stylistic elements correlate with mural paintings in important monuments established within the formative years of the Second Diffusion of Buddhism in Tibet (late 10th-12th centuries). For example, the tiered arrangement of flanking bodhisattvas, arhats, and pratyekabuddhas echoes the surrounding attendants of Vairocana in a painted mural at Drathang monastery, which can be dated to the end of the 11th century (fig. A). As with the present painting, the Drathang mural's bodhisattvas are also presented in three-quarter profile and seated in various cross-legged postures. Their faces and regalia are similarly derived from Pala art. The pair of standing bodhisattvas immediately flanking the Henss Buddha also correspond with surviving murals at Yemar monastery, dated to the 11th century (see Eberto Lo Bue, *Tibet: Templi Scomparsi*, Torino, 1998, fig. 87). Close comparison can also be made to an important thangka of Amitayus, now in the Los Angeles County Museum of Art (fig. B; M.84.32.5), that shares two standing bodhisattvas with long, golden tassels suspended from their belts and is dated according to inscription to circa 1170-89. LACMA also holds an early thangka depicting Ratnasambhava, attributed to a Kadampa monastery in Central Tibet, circa 1150-1225, which is seated before a large red cushion with open green scrollwork (fig. C; M.81.90.5).

Lokesh Chandra, the preeminent scholar of his time on Buddhist iconography, identified this thangka's subject as an aspect of Akshobhya Buddha, writing in the 1992 *Wisdom Calendar*:

"Akshobhya in this painting pertains to the yoga-tantra entitled Tattva-samgraha [an 8th-century "Compendium of Principles" by the renowned Indian scholar and philosopher Shantaraksita], which is represented graphically in 24 Vajradhatu-mandalas. The first of these 24 mandalas of the Vajradhatu system represents Akshobhya in the east as a nirmanakaya, that is in monastic robes. His body is of the yellow colour of gold, his right hands hangs down to touch the earth in the bhumisparsha mudra, while the left lies open in meditation in his lap...By touching the earth he stabilises the motion of the mind of bodhi. Earlier a similar painting at the Boston Museum of Fine Arts has been wrongly identified as Ratnasambhava, due to the two lions on the pedestal of the throne. The mount of Akshobhya in the Vajradhatu-Mahabhuta-mandala is the horse, but the two lions in this painting pertain to the lion-throne/simhasana in general and do not have the specific connotation of being the characteristic mount/vahana of the Tathagata Akshobhya."

Among the early Tibetan paintings that have ever appeared at auction, few match the quality and excellent condition of the Henss Buddha Thangka. Related examples such as the Zimmerman thangka of Shakyamuni Buddha, attributed to the 12th century, and the Neumann thangka illustrating Buddha with scenes from the Jataka series (sold at Christie's, New York, 15 September 2008, lot 5; and 19 March 2013, lot 321, respectively), as well as the Lipton portrait thangka of the third abbot of Taklung monastery, Sangye Yarjon, sold recently at Bonhams, Paris, 4 October 2022, lot 101, serve to demonstrate the market appreciation for early paintings of a similar quality and scale.

For more information about this lot, please refer to the limited-edition catalogue or Bonhams website.



Translation of the Inscribed Verso by Dr. Jörg Heimbels

om sa rva byid svā hā ||
om badzra
gar bhe svā hā
om badzra dharma dhā tu svā hā ||
om dha rma dha tu badzra gar bhe svā hā ||
om su pra ti ṣṭhā badzra svā hā ||
om su pra ti ṣṭhā badzra svā hā ||

The Tathāgata has proclaimed the cause
and the cessation
of all things that arise from causes;
thus has the Great Śramaṇa taught.

Forbearance is the highest ascetic practice, forbearance is
supreme Nirvāṇa, taught the Buddha.
A renunciate who harms others and
who injures others is not someone who trains in virtue (*śramaṇa*).

Like someone desiring to travel who is endowed with the sense of
sight
avoids what is intimidating,
in the world of the living, a wise man
avoids evil deeds.

One should not speak ill of others, not harm others,
one should exercise restraint by way of the Pratimokṣa,
know the proper amount of food,
live at a solitary place,
apply oneself in meditative training;
this is the teaching of the Buddha.

Like a bee flies away from a flower
having sucked the nectar
without damaging the flower's colour and scent,
so a sage should walk about in a village.

May those commissions be blessed
that are characterised by pure enlightened activities,
and by the complete and extensive qualities
of body, speech, and mind.
May there be auspiciousness that this painting becomes a supreme
representation.

By the blessing of the Dharma Lord Rinchen,
may there be auspiciousness of great pure bliss
in this supreme abode of great liberation
for all sentient beings.

May there be auspiciousness of the teachers, the buddhas.
May there be auspiciousness of the protectors, the holy dharmas.
May there be auspiciousness of the guides, the monastic

In each and every lifetime,
may I please the noble lama and
adhere to him with unequivocal devotion,
just as Sudhana did.

May I, Tsugyel, not be separated from the matchless lord, the lama,
father and son/s,
be able to carry out what I am asked to do,
be able to purify my confused mind,
and be capable of guiding living beings.

Through these virtuous actions of mine,
may I attain in the presence of the Dharma Lord, father and son/s,
in the pure eastern buddhafiield
the rainbow body dharmakāya for the sake of the two benefits [i.e., for
oneself and for others]

Having been satisfied by the meaning of your great vehicle's essence,
the elixir of ambrosia,
in all lifetimes, may I also
become the basis of sustenance for benefitting living beings.

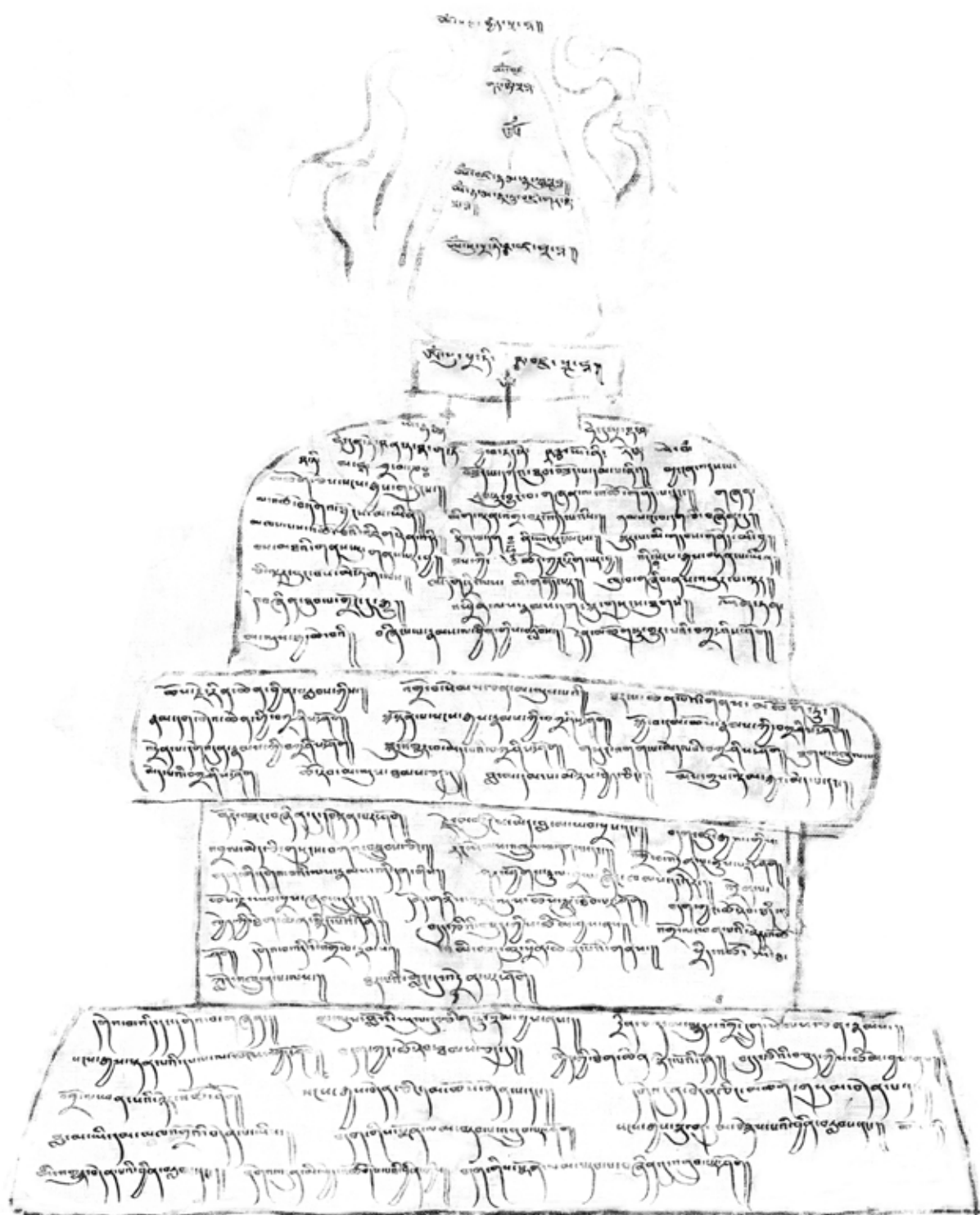
By this merit [i.e., the commissioning of this painting] may living beings
be guided to the island of liberation
from the abode of the great terrifying sea monster,
from the stormy waves of the ocean of existence.

By completely bringing together as the mind's object
this and other merit,
may sentient beings, namely, the beings of the six realms, who have
been our mothers
enjoy the glory of the Buddha's teaching.

Having been satisfied by the meaning of your great vehicle's essence,
the elixir of ambrosia,
in all lifetimes, may I also
become the basis of sustenance for benefitting living beings.

By the truth of the Buddha, the truth of the Dharma,
by the truth of the Saṃgha, the truth of the Three Jewels,
by the truth of the lamas, tutelary deities, and ḍākinīs
may the prayers I have made be accomplished.

By the blessing of the Buddha, who has obtained the three bodies,
by the blessing of the Dharmatā, which is of unchanging truth,
by the blessing of the Saṃgha, which is an unwavering assembly,
may it be accomplished according to the prayers I have made.



512

A BLACKSTONE STELE OF MAHAPRATISARA

NORTHEASTERN INDIA, BIHAR, PALA PERIOD, 9TH CENTURY

Inscribed with the Buddhist creed ('*ye dharma hetu...*').

27 1/2 in. (68.6 cm) high

\$50,000 - 70,000

印度東北部 比哈爾邦 帕拉時期 九世紀 黑石大隨求佛母像

Identified by eight arms fanning out in an array of attributes, this impressive statue depicts Mahapratisara, the leader of five important protector goddesses in Tantric Buddhism (*Pancharakshas*). She displays in her principal pair of hands the sutra of perfected wisdom, or the *prajnaparamita sutra* on her left, while opening her right palm in the gesture of granting wishes (*varada mudra*). In her remaining hands, she wields an axe, a trident, a lasso, a sword, a discus, and a three-pronged vajra, evoking her role as one of the most ambidextrous and well-equipped of the Buddhist guardians.

In the first centuries of the Common Era, Mahayana Buddhism developed and enlarged its pantheon by deifying certain religious texts. Among these were five protective spells, offering protection from mortal concerns such as health, sustenance, safety, wealth, longevity, and childbirth. These spells are said to have emerged from the Buddha's magical protective formulas and are called the *Pancharaksha* ('Five Protections'). Mahapratisara's incantation, known as the *Mahapratisara-Mahavidyarajni* (lit. 'The Great Amulet, Great Queens of Spells'), is the most encompassing compared to the other spells, which are far more limited in scope. Furthermore, the reason why Mahapratisara became so widely popular throughout Asia is partly because any follower, be it a monk or a lay devotee, can invoke and call upon her protection. As such, she often appears in the form of an amulet or an amulet containing her written incantation, meaning that stone images of her deified persona are very rare.

From the curvaceous modelling of her limbs and upper torso, to the fullness of her lips, pointed nose, and calm yet piercing eyes, this representation of the eight-armed protector goddess bears the stylistic hallmarks of 9th/10th century sculpture from the earliest phases of the Pala period. Although seated upright as the ever-watchful protector, Mahapratisara allows herself a modicum of comfort by easing her right foot onto a small flower cushion, recalling a stone image of Vagishvari with a similar pose and deportment published in Huntington, *The "Pala-Sena" Schools of Sculpture*, 1984, no. 49. Also noteworthy is a stone image of Tara from Kurkihar, whose triangular tiara, lotus base with foliating scrolls, and pensive demeanor are nearly identical in rendering to that of the present lot (ibid, no. 113). Lastly, compare the figural proportions and the rounded shape of her stele to a Tara image formerly in the Nasli Heeramanek and the Pan-Asian Collections, sold at Sotheby's, New York, 20 & 21 March 1990, lot 58.

Provenance:

Sundaram Gallery, South Extension, New Delhi, December 1968

Private Collection, Los Angeles



513

A GILT COPPER ALLOY FIGURE OF TARA

NEPAL, EARLY MALLA PERIOD, 14TH CENTURY

Himalayan Art Resources item no. 1410

13 5/8 in. (34.5 cm) high

\$600,000 - 800,000

尼泊爾 馬拉王朝早期 十四世紀 銅鑲金度母像

Published:

Valrae Reynolds, "The Zimmerman Family Collection", in *American Collectors of Asian Art*, Marg Publications, 1986, no. 4.

Pratapaditya Pal, *Art of the Himalayas: Treasures from Nepal and Tibet*, New York, 1991, no. 14.

Exhibited:

Art of the Himalayas: Treasures from Nepal and Tibet,
Newark Museum, New Jersey, 5 January – 1 March 1992;
Portland Art Museum, Oregon, 29 March – 24 May 1992;
Phoenix Art Museum, Arizona, 21 June – 16 August 1992;
The Helen Clay Frick Foundation, Pittsburgh, 13 September – 8 November 1992;
Virginia Museum of Fine Arts, Richmond, 28 February – 25 April, 1993;
Bowers Museum, Santa Ana, 22 May – 31 July 1993;
Tampa Museum of Art, Florida, 5 September – 31 October 1993;
National Gallery of Victoria, Sydney, February – April 1994;
Melbourne Museum, Melbourne, 1994;
Australian Museum, Sydney, April – June 1994;
Art Gallery of Western Australia, Perth, July – September 1994;
Musée Cernuschi, Paris, February – May 1996.

Provenance:

The Zimmerman Family Collection, since mid-1960s



From the renowned Zimmerman Family Collection assembled by Jack and Muriel Zimmerman, this stunning Nepalese Tara is a masterpiece of early Newari art. An early acquisition to the collection, it has been exhibited widely in the United States, Europe, and Australia. Impressive in scale and with a luxurious gilt and jeweled finish, this Tara exemplifies the Nepalese aesthetic of the youthful female goddess, at once sensuous and refined.

Of all the magnificent sculpture coming from the Indo-Himalayan region, Nepalese works of art are most revered for their aesthetic refinement. This impressively large (over 13" tall), bejeweled figure of Tara from the 14th century sits with her legs loosely crossed in the posture of royal ease, her hips swaying to the side. She extends one hand in the gesture of charity, an emblematic mudra expressing her compassion. The Nepalese artisan has sculpted the goddess with rounded breasts, a youthful body, and a benign countenance, a carryover from Indic influences which intertwined divine and sensual forms. That sensuality of form is further emphasized by the necklace, belt, and sash that fluidly curve around her body. A layer of gilding covers the glowing copper patina.

The intricate inlay of semi-precious jewels throughout her adorning jewelry further enhances the goddess's sublime beauty. The headband of diamond-shaped lapis insets along the crown underscores her soft curls, and the saturated blue complements the warmth of the gilded tones of her face. Rarely found intact in Nepalese pieces dating from any period are the strings of tiny pearls set in a crescent shape framing the central roundel of her crown. The earrings, lobes, pendants, clasps, bands, and rings each feature an arrangement of gemstones in colors of blue, green, turquoise, and maroon. Engraved floral motifs and loose tendrils decorate her lower garment, demonstrating a nimble spontaneity of line.

Devotional figures like these reached an artistic high point during the Early Malla period (13th-14th century), a time of both political and economic prosperity in Nepal. The Tara's gentle gaze, harmonious contours of the body and overlay of luxuriant surface detail are all typical of this distinctive Newari tradition that date this piece to the Early Malla period. These ritualized conventions of posture and expression are evident in other examples of the goddess, including a Tara dating to a similar period sold at Bonhams, (22 March 2022, New York, lot 305), whose taut yet fleshy figure and peaceful composure are echoed here. The figure's crown, featuring a large central roundel surmounting a crescent and flanked by two jewel-encrusted lobes, is indicative of this period. A similar crown can be seen in a figure of a Standing Maitreya formerly of the Maitri Collection (Bonhams, New York, 20 March 2018, lot 3205). The roundel earrings, wide cuff bracelets, lobed arm bands, and layered necklaces are closely related to a Syamatara of the 14th century also from the Maitri Collection (lot 3204). Her slender arching eyebrows, wide lids, rounded chin, and full lower lip are facial features shared by a Manjushri of the same period (Bonhams, New York, 22 March 2018, lot 3203), both conveying beatific expressions of quiescence.



In the Kathmandu Valley, the sixteen-year-old Buddhist goddess Tara was worshipped with immense fervor. Like her male counterpart, Avalokiteshvara, her compassionate and benevolent nature provided protection and reassurance amid the uncertainties of earthly existence. This promise extended beyond Buddhist circles into Brahmanical and regional sects, her limitless boons available to all worshipers.

These venerated images were executed with masterful metalworking techniques, a well-known and respected tradition of the Kathmandu Valley. The ability to cohesively balance corporeal forms and surface decoration demonstrates these artisans' proficiency with their material. The heavy copper content of the metal alloy provided the support for a thin layer of gilding to be laid on top, producing in this figure a luxuriant glow. Modelled to show density and mass as well as a rhythmic sway in the figure and her pleated sash, this Tara is a tribute to the metalworker's skill in mixing and pouring the molten metal during the casting process. So highly prized was this skill that Newari craftsmen were brought in to Tibet, Mongolia, and China, to share it.

Triumphs of artistic expression, as exemplified by this Tara, often directly correlate to a period of cultural growth driven by economic and political forces. The Early Malla period was the most prosperous in the history of the Kathmandu Valley. An enduring legacy for this fertile valley nestled along the Himalayas, surrounded by flourishing empires for the next several centuries, would be an aesthetic one. Each reigning empire sought to adopt the Newari aesthetic into their own visual idioms. It exemplifies a type of beauty, as seen here, of balanced counterpoints – mass and line, contour and ornament, expression and restraint – which renders images both earthly and sublime.







514

A GILT COPPER ALLOY FIGURE OF PADMAPANI LOKESHVARA

NEPAL, EARLY MALLA PERIOD, 14TH CENTURY

Himalayan Art Resources item no. 1411

12 3/4 in. (32.5 cm) high

\$400,000 - 600,000

尼泊爾 馬拉王朝早期 十四世紀 銅鑲金蓮華手觀音像

Avalokiteshvara, 'The Lord who Looks upon the World,' is represented in his standing Padmapani Lokeshvara form (lit. The Lotus Bearer) with a lotus blooming over his left shoulder. As the pure and perfect Bodhisattva of Infinite Compassion in Mahayana Buddhism, Avalokiteshvara willingly postpones his own highest enlightenment to save all sentient beings from suffering first. He communicates this selfless oath by lowering his right hand in the gesture of wish-fulfilment (*varada mudra*), offering devotees the ability to be reborn in a Buddhist paradise and his assistance toward their liberation from the cycle of *samsara*.

Rendered with the handsome features of an eternally youthful prince, this splendidly cast figure epitomizes the technical virtuosity of gilt bronzes produced by skilled Newari craftsmen active between the 13th and 14th centuries. He sports an athletic physique through wide shoulders and a lean upper body. A sacred thread gently hangs from over his left shoulder and onto his right hip, drawing the viewer's attention to the sensitive treatment of Avalokiteshvara's tapered waist and powerful legs as he shifts his weight to one side. A soft, gentle smile and an introspective, downcast gaze imparts his peaceful, approachable disposition.



Ritual handling over the centuries has imparted to this figure's patina a warm, brilliant lustre. The few areas of loss to the gilded surface reveal an alluring reddish-brown copper body underneath. The overall preservation of crisp details on raised edges betray the great care with which the bronze has been revered throughout its life. The relatively light amount of rubbing also suggests that while this sculpture was likely worshipped in Nepal initially, where there is a devotional practice of caressing sculptures, it was not very long before it travelled to Tibet, judging by the traces of lapis blue pigment in the hair, where sculptures are typically dressed and venerated at a distance.

In terms of refinement, the sculpture ranks among the best known standing Avalokiteshvara statues from the Early Malla period (13th-14th century), sharing the style of its earrings, ribbon ties, and sensuous modelling with an image of the same bodhisattva in the Rubin Museum of Art (C2005.16.8; HAR 65430), another example in the Sandor P. Fuss Collection (HAR 88413), and a slightly smaller figure sold at Bonhams, New York, 16 March 2021, lot 309. It is also exceptionally rare to find a figure of this type that was originally cast together with a lotus base, considering that nearly all other contemporaneous examples were cast with tangs either extending directly from their heels or a simple flat disc to be inserted into a separate base. The closest known comparisons of similar size and quality are a Padmapani Lokeshvara with a flat disc bordered by a beaded rim in the Musée Guimet (MA 5031) and a Standing Manjushri with a closely modelled, single-tiered lotus base published in van Alphen et. al, *Cast for Eternity*, 2005, pp. 186-7, no. 60.

Hailing from the Kathmandu Valley in Nepal, the Newars are an ethnic group of master artisans whose unparalleled finesse in bronze casting was highly sought after in Tibet, Mongolia, and China. There is perhaps no better hallmark of the grace and sensitivity with which the Newars cast Buddhist sculptures than their classic representation of the young and lithe standing bodhisattva, exemplified by this elegant gilt bronze of Avalokiteshvara.

Provenance:

Property of a Lady, acquired in 1961

Sotheby's, London, 10 & 11 March 1986, lot 98

Acquired from the Collection of Berti Aschmann, Zurich, in the late 1980s

Christie's, New York, 12 September 2012, lot 537



515

A GILT COPPER ALLOY FIGURE OF BUDDHA

TIBET, 13TH/14TH CENTURY

Himalayan Art Resources item no. 1405

5 1/4 in. (13.3 cm) high

\$12,000 - 16,000

西藏 十三/十四世紀 銅鑲金佛陀像

Cast with gentle features evoking quiet introspection, this elegantly modelled figure of the Buddha Shakyamuni reenacts his defiance and Victory over Mara and his demonic forces at Bodh Gaya, India.

Based on its well-defined upper torso and sweet expression, such as its heavy eyelids, a broad nose, and an enlarged lower lip, this figure was inspired by the northeast Indian traditions of Late Pala period sculpture (c. 750 – 950 CE). See one Pala bronze Buddha from Kurkihar, published in von Schroeder, *Indo-Tibetan Bronzes*, 1981, p. 287, no. 71B. Also compare the facial features and lotus base to another gilded image of the Buddha sold at Sotheby's, Paris, 11 June 2019, lot 64.

Provenance:

Christie's, New York, 28 September 2021, lot 88



516

**THREE DOUBLE-SIDED ILLUMINATED PAGES FROM A
PRAJNAPARAMITA SUTRA**

WEST TIBET, 11TH/12TH CENTURY

Opaque watercolor and ink on paper.

Himalayan Art Resources item no. 1404

7 x 17 3/4 in. (17.8 x 45.1 cm);

6 3/8 x 19 3/4 in. (16.2 x 50.3 cm);

6 3/4 x 18 3/4 in. (17.2 x 47.6 cm)

\$20,000 - 30,000

藏西 十一/十二世紀 《般若波羅蜜多心經》雙面彩繪經頁三頁

The following lot consists of three double-sided pages from the *Prajnaparamita sutra* in 100,000 verses. Elegantly written in Tibetan calligraphy, each side includes an illumination of a Buddhist deity enveloped within a prismatic mandorla at the center. One figure is of the Tathagata Akshobhya as a blue-skinned, crowned Buddha in the earth-witnessing gesture; the second of Padmapani by his red skin and a flower bud held in his right hand rendered in graduated white, pink, and red washes; and the third of a white bodhisattva balancing what appears to be a small, golden wheel, or discus, in the palm of his right hand. On the reverses is a similarly modelled Buddha seated in the gesture of meditation, each with golden skin and a radiating nimbus of blue and pink shades encircling their heads.

Much of the confident brushwork and even use of pressure in the calligraphy, particularly in the length and thickness of the characters, reflect the methodical and decisive qualities of the scribe, perhaps due to his familiarity and own countless recitations of this sutra. In terms of style and iconography, the figures within this set are largely informed by the art that was introduced into Western Tibet from the North Indian regions of Kashmir. These characteristics are especially notable in the triangular crowns, ample lower abdomens, delineated navels, protruding eyes in three-quarter view, and attractive use of gold pigment which closely relate to a set of 11th century folios that were painted by Kashmiri artists for the Tholing monastery in West Tibet. See three such illuminated examples from the Nasli and Alice Heeramanek Collection in the Los Angeles County Museum of Art (M.81.90.8, M.81.90.11 & M.81.90.14). Also see several pages from the same painting set (HAR 7806-19; 36470-82).

Provenance:

Private American Collection



Two Tibetan Thangkas from the Tucci Expeditions

*"Giuseppe Tucci was one of those very rare scholars whose biographies cannot be reduced to their bibliographies. His learning was vast and profound, his linguistic and historiographical erudition reminds us of such giants as Paul Pelliot or Berthold Laufer, and his writings (some sixty volumes and more than two hundred articles) are of an amazing variety of contents and literary styles. But Giuseppe Tucci was also a prodigious traveler and an indefatigable explorer." — Mircea Eliade*¹

The following two paintings have an exceptional pedigree, having been collected by Giuseppe Tucci (1894–1984) during one of his seven research expeditions to the Indian Himalaya and Tibet before 1939. Broadly considered the pioneering master—or even founder—of Tibetan art history, Tucci formed the single most important collection of Tibetan thangkas in the West. The present paintings were published in his seminal 1949 work, *Tibetan Painted Scrolls*, a foundational text in Tibetan art history. They subsequently enjoyed a prestigious chain of custodians, passing through storied collections assembled by some of the greatest proponents of Indian and Himalayan art in the United States in the 20th century.

Perhaps the last of the great explorers, one finds no shortage of praise for Giuseppe Tucci throughout encyclopedias and other authoritative compendiums. His contributions to the studies of religious history and Tibetology are unsurpassed by any western scholar to this day. Serving for most of his career as Full Professor of Religion and Philosophy of India and the Far East at the University of Rome, Tucci complemented his teaching and writing with field research, on long expeditions averaging half a year. He was the first foreigner to attempt to visit and study all of Tibet's major religious monuments. Trekking thousands of miles across the Tibetan Cultural Zone, the research materials he gathered (paintings, manuscripts, etc.) and produced (photographs, commissioned texts, etc.) became "crucial points of departure for generations of scholars and students".² Crowning his multilateral achievements, Tucci co-founded the Istituto italiano per il Medio ed Estremo (IsMEO), for which he also presided between 1947-78.

It was during his time teaching Italian, Chinese, and Tibetan at the prestigious Indian universities of Shantiniketan and Calcutta, shortly after earning his degree, that Tucci organized his first field explorations, starting in 1926. Permission to bring back research materials to Italy, such as texts and art objects, was part of the official travel permits under which the Tucci expeditions were conducted. Between 1926 and 1939, Tucci led seven expeditions to the Indian Himalaya and Tibet. We can surmise that the two paintings now being offered at auction were collected within this period because they are published in *Tibetan Painted Scrolls*, which had already gone into production by the start of his eighth and last expedition to Tibet in 1948. The Second World War forced a hiatus on his explorations, and during that time Tucci turned to the paintings he had thus far gathered to publish his panoramic survey of Tibetan painting. *Tibetan Painted Scrolls* was Tucci's only major art historical publication, being primarily a Tibetologist and historian of religions, but it is considered his magnum opus, marking the beginning of the modern period in the study of Tibetan art.³

Tucci earmarked most of the paintings he either received as gifts, bought, or found over the course of his expeditions for a yet-to-be founded museum. 125 thangkas eventually entered Italy's Museo Nazionale d'Arte Orientale (MNAO) in 1962. Others he gave to a close friend, Corcos, as repayment for the latter's financial support of the Tucci expeditions. Corcos then organized a selling exhibition of 75 thangkas (including the present two) at a New York gallery in 1955, which would instigate the paintings' sequence of ownership within famous private collections of Asian art in the West.

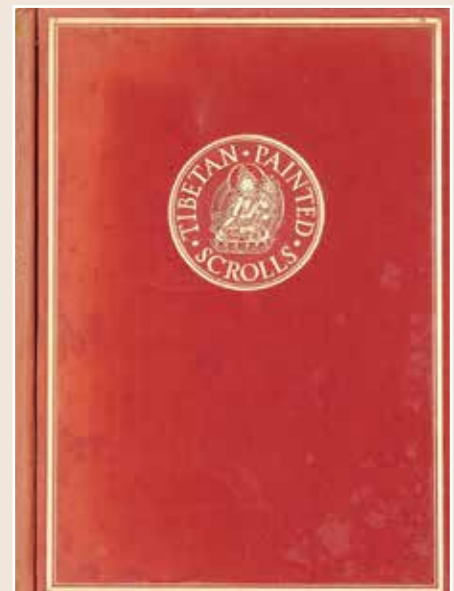
The legendary Indian-born art dealer and collector Nasli Heeramanek (1902-71) purchased most, if not all, the thangkas from the Tucci expeditions exhibited in New York. Following in his mentor Ananda Coomaraswamy's footsteps, Heeramanek was a foremost ambassador of art from the Indian subcontinent in the United States in the mid-20th century. A small sampling of his collection displayed in 1966 at the Museum of Fine Arts, Boston, which included some Tucci paintings, formed the most comprehensive exhibition of Indian and Himalayan art assembled in America ever.⁴ More of it went on to form core holdings of many museums throughout North America, most notably more than 2,500 artworks now in the Los Angeles County Museum of Art.

After Nasli Heeramanek's death, the Tucci paintings were acquired by the Pan-Asian Collection in 1974, boosting its profile as arguably the most prestigious private collection of Indian, Himalayan & Southeast Asian art assembled in the 20th century. Its owner, Christian Humann (1929-81), worked closely with the prolific scholar and curator, Pratapaditya Pal, in whose advisory capacity the collector was introduced to Nasli's widow, Alice Heeramanek. From their collaboration, many of the Tucci paintings were further published and exhibited, and the Tucci Collection was loaned to the Los Angeles County Museum of Art, which acquired nine of the best-known today. After Humann's untimely death in 1981, the renowned Asian art dealer and collector Robert Hatfield Ellsworth (1929-2014) purchased the Pan Asian Collection and its remaining Tucci paintings. Ellsworth reputedly sold the Tibetan paintings privately, including these two works, which were acquired by an eminent private European collection. With their unrivalled provenance, these paintings are among very few works from the Tucci expeditions to ever appear at auction.



Giuseppe Tucci in his camp reorganizing the scattered pages of several manuscripts, Tibet: Miang, Ngari (West Tibet). (Eugenio Ghersi, 1933; *IsIAO*, 6037/28.) Image Courtesy of Istituto Italiano per l'Africa e l'Oriente.

"[Tibetan Painted Scrolls] became the most referenced documentation of Tibetan art, religious history, and literature in a western language...[and] is still an unrivalled resource in the field of Tibetology." — Michael Henss ⁵



¹ Eliade, "Giuseppe Tucci (1895-1984)", *History of Religions*, vol. 24, no. 2, 1984, pp. 157.

² Klimburg Salter (ed.), *Discovering Tibet: The Tucci Expeditions and Paintings*, 2015, p. 36.

³ Much of the content of this paragraph and overall entry is indebted to Deborah Klimburg Salter's work (*ibid.*, pp. 25-59).

⁴ Pal, "Nasli Heeramaneck: The Consummate Collector and Connoisseur", in Peyton & Anne Paul (eds.), *Arts of South Asia: Cultures of Collecting*, 2019, p. 151.

⁵ Henss, "Introduction to the SDI Edition of the Tibetan Painted Scrolls", in Tucci, *Tibetan Painted Scrolls*, 2nd ed., 1999, p. v.

517

A VAISHRAVANA MANDALA

CENTRAL TIBET, SHALU MONASTERY, 14TH CENTURY

Distemper on cloth.

Himalayan Art Resources item no. 74058

30 x 25 in. (76.5 x 63.5 cm)

\$250,000 - 350,000

藏中 夏魯寺 十四世紀 多聞天王曼荼羅

Emblazoned at center in an aureole of licking flames is Vaishravana, the Guardian of the North and bestower of wealth. He is depicted as a warrior king riding a white lion, wearing a ceremonial cuirass evoking Central Asian designs and fluttering Chinese silks, all which is set within a palatial frame. The central and ancillary figures in the surrounding architraves, temple scenes, and shrines portray a Chinese court style of dress and textiles, which are overlaid onto a backdrop of Nepali motifs. Newari designs are evident in the saturated tones, rounded figural forms, and scrolling designs, a tradition established at Shalu during the 13th century. A visual dynamism exists in this painting between this Newari aesthetic and Yuan imperial style, which emerges under Mongol patronage in the 14th century at Shalu monastery. Within the assembly of these designs is an iconographical program of Vaishravana and his entourage of eight horsemen specifically linked to Tibetan ritual practice at Shalu. Thus, in one of the greatest paintings depicting this subject, this work conjures an encompassing transnational field of references between Newari workshops, the Yuan imperial court, and Tibetan traditions.

A number of features indicate the legacy of the Nepali stylistic traditions in this painting, a history that is linked to Shalu monastery beginning in the 13th century. The red and yellow swirling foliate patterns featured in areas of the background is a noted element in wall paintings from Shalu, the scrolling lines which show the painterly prowess of these esteemed Newari artisans (cf. Heness, *Cultural Monuments of Tibet*, Vol. II, 2014, p. 603, fig. 865). Saturated colors of reds, deep greens, and dark blues extend into a tonal palette equally rich and abstracting, which is also shared in the interior paintings of the monastery walls (cf. HAR 5896). The body types – squat statures and rounded faces – draw into motion the animated figural forms that indicate a Newari hand whose aesthetic the Sakyas heavily employed during the 13th century. The notable craft of these artisans and proximity along trade routes in Tibet motivated the Sakyas to act as patrons to Newari artists, thus establishing a dominating influence in Tibetan paintings in the 13th century in Central Tibet, including at Shalu monastery.



The 14th century effected a more synthesized style, merging Newari designs with Chinese and Central Asian motifs, as seen here. In 1306, Shalu monastery received patronage from the Yuan emperor, and this imperial support contributed to a number of renovations to the monastery. Courtly scenes on the walls in the Great Hall at Shalu monastery from this period suggest these Central Asian and Chinese influences (see Henss, *Cultural Monuments of Tibet*, Vol. II, 2014, p. 605, fig. 869), finding visual parity to this thangka in the green tiled buildings, decorative motifs, costumes, foliage, and pattern of flames. Two dignitaries – a man holding a scepter and a woman holding an offering bowl – stand at either side of Vaishravana's shoulder endeavoring to pay homage to the deity. This image parallels to a donor figure in long pleated robes making offerings to the Buddha from a mural in one of the processional corridors in Shalu (Kossak, *Painted Images of Enlightenment: Early Tibetan Paintings, 1050-1450*, Mumbai, 2010, p. 135, fig. 85). Within these elements of Chinese design is a historic present, with active participation by royal patrons made towards the god of wealth, further insinuated by the realms of silk laid at the feet of the deity and accompanying monk in the neighboring scene making ritual offerings to the shrine. With the inclusion of patrons in Eastern dress, there is a succinct statement of the alliance of wealth and power between Shalu and its imperial patrons of the Yuan court. Underlying this is a connection between faith and empire, expressed through the Yuan's direct engagement with Tibetan Buddhist empowerment rites.

The iconographic program depicted in this thangka reflects specific tantric teachings and practices at Shalu. Vaishravana functioned as a principal protector of Shalu, within an assembled fleet of sentinel beings. These include the backwards facing horseman in the lower right, whose poisoned breath has the power to kill. Featured here too is Mahachakra Vajrapani, a principal deity of the monastery, who is positioned among the rooftops of the palace. In contrast to the donors, ancillary figures of nagas, monks and small guardians, Vaishravana and his eight accompanying horsemen are by far the most prominent figures within this architectural frame. His principal position in the painting, dressed as a mythic-warrior king, holding a jewel spewing mongoose and garland of gems between his teeth, and waving a victory banner is both dynamic and resolute. Braided together here are themes of wealth, imperial power, and victory, bound by religious faith. The result is a portrayal of this dynamic protector of Shalu monastery, whose worldly protection and promise of wealth is triumphantly bestowed.

Published:

Giuseppe Tucci, *Tibetan Painted Scrolls*, Vol. 2, Rome, 1949, pp. 571-8, pls. 173-7.

Provenance:

Giuseppe Tucci, acquired on expedition in Tibet, 1928-1939

The Alice & Nasli Heeramaneck Collection, acquired in New York, c. 1955

The Pan-Asian Collection (Christian Humann), acquired from the above, 1974

The Robert H. Ellsworth Collection, acquired from the above, c. 1981

A Distinguished Private European Collection, acquired from the above, 1993

On loan to the Los Angeles County Museum of Art (L.76.24.237), 1976



518

A THANGKA OF TSONGKHAPA AS A MAHASIDDHA TIBET, 18TH CENTURY

Distemper on cloth; with Tibetan inscriptions in gold with red cartouches identifying each figure throughout the painting.

Himalayan Art Resources item no. 74042

25 3/8 x 18 3/4 in. (64.5 x 47.6 cm)

\$40,000 - 60,000

西藏 十八世紀 大成就者形象之宗喀巴唐卡

In his seminal work, *Tibetan Painted Scrolls*, Giuseppe Tucci offers a thorough discussion of the iconography and liturgical background of this painting. He describes Tsongkhapa at center, identified by inscription, "in the likeness of a siddha," striding a ferocious lion and bearing a skullcup and club. He also recognizes the artist's familiarity with the biographical accounts of the surrounding canon of Eighty-Four Mahasiddhas, whose names are inscribed on red cartouches outlined in gold. The painting is based on a series of five posthumous visions of Tsongkhapa experienced by one of his main disciples, Kedrub Geleg Pal Zangpo (1385-1438). The four other revelations are alluded to in the bottom center and along the top register, manifesting additional dream-like representations of Tsongkhapa. As a divine Tantrika, the painting locates the founder of the Gelug order of Tibetan Buddhism within the tradition of celebrated Indian and Tibetan tantric masters.

While images of Tsongkhapa proliferate in the 18th century, few, if any, exist in this format so prioritizing the inscribed labels that enumerate the canon of Eighty-Four Mahasiddhas. Further, while similar labelling appears on a set of thangkas depicting scenes from the Life of the Buddha (Bonhams, Hong Kong, 30 November 2022, lot 1041), none are so harmoniously integrated as within this composition. As such, and by virtue of its examination in what many consider to be the foundational text of modern Tibetan art history, this painting has and continues to be a central reference for one of the most broadly engaging subjects in Tibetan art.

Published:

Giuseppe Tucci, *Tibetan Painted Scrolls*, Vol. 2, Rome, 1949, pp. 399-402, pls. 73 & 74.

Provenance:

Giuseppe Tucci, acquired on expedition in Tibet, 1928-1939

The Alice & Nasli Heeramanek Collection, acquired in New York, c. 1955

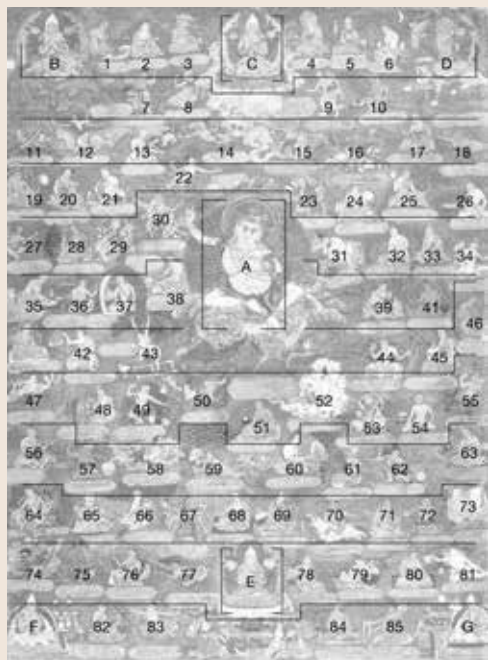
The Pan-Asian Collection (Christian Humann), acquired from the above, 1974

The Robert H. Ellsworth Collection, acquired from the above, c. 1981

A Distinguished Private European Collection, acquired from the above, 1993

On loan to the Los Angeles County Museum of Art (L.76.24.168), 1976

- A. Tsongkhapa as a yogi on a tiger
- B. Tsongkhapa as a monk on a white elephant
- C. Tsongkhapa blazing with light, floating on clouds
- D. Tsongkhapa as Manjushri on a snow lion
- E. Tsongkhapa as a youth on a throne supported by gods and goddesses
- F. Khedrup Je
- G. Tshul Gom



- | | | |
|--------------------|---------------------------------|--------------------------------|
| 1. Luipa | 30. Indrabhuti | 59. (mar me lha) |
| 2. Aryadeva | 31. Chandrabhadra | 60. Siyali |
| 3. Nagarjunagarbha | 32. Anandagarbha | 61. Ravigupta |
| 4. Asanga | 33. Chandrakirti | 62. Vagishvara |
| 5. Atisha | 34. (smad dkris pa) | 63. Hilapa |
| 6. Kumara | 35. Shantipa | 64. Virayapa |
| 7. Saraha (I) | 36. Chandragomi | 65. Kamala |
| 8. Padmavajra | 37. Lawapa | 66. Jhalandhara |
| 9. Khantali | 38. Tantrala | 67. Tagapa |
| 10. Nilapa | 39. Karnapa | 68. Sarakapa |
| 11. Virupa | 40. Avadhuti | 69. Suvarnavipa |
| 12. Dombi Heruka | 41. Pig Herder (pag tsangpa) | 70. Kalaka |
| 13. Sararuhavajra | 42. Krishnacharya (nagpo chopo) | 71. Kubhucha |
| 14. Busukara | 43. Telopa | 72. Natapa |
| 15. Padmakara | 44. Shakya Shenyen | 73. Sengepa (II) |
| 16. Singharapa | 45. Chandali | 74. Bhinasa |
| 17. Minarapa | 46. Charyapa | 75. Tampaka |
| 18. Dasiripa | 47. Darikapa | 76. Trin gyi shug |
| 19. Krishnavajra | 48. Nagabhodi | 77. Bhagalana |
| 20. Buddhajnan | 49. Shawaripa | 78. Pakapala |
| 21. Kukuripa | 50. Bhadrappa | 79. Flute Player (lingbu khan) |
| 22. Nalendrapa | 51. Ananta | 80. Saraha (III) |
| 23. Shantipa | 52. The Singer (luyang khan) | 81. Sarasuka |
| 24. Karupaka | 53. (sgra mkhan zhabs) | 82. Kalalamge |
| 25. Sutraloki | 54. Khontali | 83. Dharmakirti |
| 26. Sengepa (I) | 55. Chapari | 84. Bhayani |
| 27. Kotalipa | 56. Saraha (II) | 85. Metogpa |
| 28. Naropa | 57. Jetari | |
| 29. Vajraghanta | 58. Dakipa | |



519

A GILT COPPER ALLOY FIGURE OF VAJRASANA BUDDHA

TIBET, 14TH/15TH CENTURY

Himalayan Art Resources item no. 1412

8 3/4 in. (22.2 cm) high

\$20,000 - 30,000

西藏 十四/十五世紀 銅鑲金金剛座佛陀像

The Buddha Shakyamuni sits in serene equipoise on a double lotus throne with his right hand held in *bhumisparsha mudra*, the gesture signifying the moment when the earth bore witness to his enlightenment.

His idealized form, reflecting the purity of this moment, illuminates his enlightened physique with the third eye, perfect lotus posture, and raised cranial protuberance. Placed at the edge of the base, in front of the pleated garment between his folded legs, is a vajra in symbolic reference to Bodhgaya, the place where the Buddha attained enlightenment. The slender limbs of his form and tapered waist with this overall elongated physique suggests a mutable expression of the idealization of the Buddha's body. Other examples bearing this similarity of proportions are illustrated in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, pp. 442-3, no. 119C.

Provenance:

Elizabeth May Hicks Barrett (1874-1957), Norfolk, Virginia.
Thus by descent



520

A SILVER AND COPPER INLAID BRASS FIGURE OF MAITREYA

CENTRAL TIBET, TSANG PROVINCE, CIRCA 15TH CENTURY

Himalayan Art Resources item no. 1408

6 in. (15.2 cm) high

\$25,000 - 35,000

藏中 約十五世紀 錯銀錯紅銅彌勒菩薩銅像

Maitreya is worshipped as both a bodhisattva of the present, and the Buddha of the Future. According to the Buddhist worldview, he is destined to succeed Shakyamuni (the present Buddha) in response to the Latter Day of the Law, an era of chaos and moral decline to reintroduce Buddhist teachings to humankind. Here, he is depicted in his princely appearance as a bodhisattva, with a water-pot (*kundika*) blooming from a flower by his shoulder and his right hand raised in the gesture of reassurance (*abhaya mudra*).

This is an accomplished example of the brassy Tsangri style, with a handsome hourglass waist and a contemplative expression, heightened by silver inlaid eyes and copper inlaid lips. An example of Shadakshari Lokeshvara from the same workshop is published in von Schroeder, *Indo-Tibetan Bronzes*, 1981, pp. 478-9, no. 133D. Also see an image of Maitreya and Manjuvajra from the Essen Collection and now in the Museum der Kulturen, Basel (HAR 3314766 & HAR 3314717).

Provenance:

Doris Wiener Gallery, New York, 28 January 1972

Private New York Collection



The Five Superiors





521

**A SET OF COPPER ALLOY PORTRAITS DEPICTING THE FIVE PATRIARCHS
OF THE SAKYA ORDER OF TIBETAN BUDDHISM JETSUN GONGMA NGA**

CENTRAL TIBET, TSANG PROVINCE, 15TH/16TH CENTURY

Each portrait's base sealed and with a dedicatory Tibetan inscription around the foot.

Himalayan Art Resources item nos. 1413, 1414, 1415, 1416 & 1417

7 in. (17.8 cm) high, each (5)

\$500,000 - 700,000

藏中 十五/十六世紀 藏傳佛教薩迦派五祖師銅像

Provenance:

Private New England Collection, acquired in New Delhi, 1960s

Thence by descent to the present owner

Known in Tibetan as “Jetsun Gongma Nga”, “The Five Superiors” or “Five Forefathers” of the Sakya Order of Tibetan Buddhism comprise Sachen Kunga Nyingpo (1092-1158), Sonam Tsemo (1142-82), Jetsun Dragpa Gyaltsen (1147-1216), Sakya Pandita Kunga Gyaltsen (1182-1251), and Drogon Chogyal Pagpa Lodro Gyaltsen (1235-80). Together, through their religious commentaries, these acclaimed masters established all of the order's core teachings. Under their leadership, the Sakya also achieved preeminence during the Yuan dynasty (1271-1368), after Khubilai Khan effectively made the fifth Superior, Chogyal Pagpa, the viceroy of Tibet. This group of inscribed portrait bronzes commemorating all five forefathers very likely represents the only complete sculptural set outside of Tibet. Finely modelled, cast, and engraved, the set originates from Tsang province in Central Tibet during a peak of artistic achievement in the 15th and 16th centuries. Of a particular stylistic subset, characterized by burnished, non-gilded, and heavily patterned surfaces rendered by crosshatching a negative silhouette around relief designs, these are among the finest known examples.

The Sakya order was established in 1073 with a humble hermitage in the Shigatse region of Central Tibet built by Khon Konchog Gyalpo (1034-1102), a descendant of the ancient Khon clan. Konchog Gyalpo's noble family had followed the Nyingma tradition up until his time and included a direct disciple of Padmasambhava, the Indian guru who first introduced Buddhism to Tibet in the 8th century. The new order quickly established a scholarly reputation through the collection and translation of texts mainly coming from India and Nepal. Their artistic patronage also drew from these sources, and during the 13th century, Sakya monastery represented the pinnacle of Tibetan art and architecture. After the collapse of the Mongol Empire in the 14th century, the Sakyas transferred their power to Gyantse, which was strategically located along the principal trade route within Tsang province. The Sakya continued to enjoy sponsorship from the early Ming emperors, though less exclusively than under the Yuan. Nevertheless, the Sakya were among the foremost contributors to Tibet's remarkable golden age of artistic, literary, and spiritual achievement in the 15th and 16th centuries, known as the Ganden Renaissance (Thurman & Rhie, *Worlds of Transformation*, 1999, pp. 31-2).





The vast quantity of portrait bronzes produced during this exceptional period of Tibetan art history demonstrates that there were concurrent stylistic preferences for both gilded and non-gilded bronzes in Central Tibet, the latter frequently being inlaid or heavily patterned. An overwhelming correlation between non-gilded portraits representing monastic orders based in Tsang province, such as the Sakya, Jonang, Bodong, and Drugpa Kagyu, roots this general taste in the western half of Central Tibet (cf. HAR set no. 3556). Within Tsang, several non-gilded sub-styles emerged, exhibiting different techniques and proclivities for inlay and engraving. The present set of “Five Superiors” belongs to one such sub-style characterized by abundant patterning yielded from a distinctive technique of crosshatching or stippling to create a negative ground around the desired motif. Curiously, several examples depicting the Sakya hierarch Sengge Gyaltsen (HAR set no. 4730), whose monastery was in Tsang, are in the same sub-style. One example formerly of the Nyingjei Lam Collection (HAR 68474) offers a particularly good comparison as it also includes the large lhantsa script seen on the back of its base. A portrait of Shangton Chobar, which was sold at Bonhams, New York, 14 March 2017, lot 3256, gives a further example of the sub-style epitomized by the present set of Sakya Early Patriarchs.

Their mannered quality affords each forefather an authoritative air modelled with a distinctive portrait. Hairstyles vary from long to short, curled to straight. Eyebrows are angled or round, noses are sharp or wide, and jawlines are bearded or cleanly-shaven. Hand gestures also vary, and though three display the teaching gesture (*vitarka mudra*), their wrists and fingers are uniquely flexed in way that does not adhere to formulaic repetition. Their garments are also distinct from one another, cladding the first three founders in sleeved cloaks of Tibetan laymen, as is typically shown for these subjects, while the latter two wear robes of fully ordained monks. The varied selection of chased Buddhist motifs gives symbolic expression to the spiritual and worldly achievements for which each leader is best known. Each robe’s lavish engraving and vertical pleats are redolent of luxurious Chinese embroideries that were imported in Tibet, reflecting the deepening connections and trade between the Sakya and the late Yuan and early Ming courts. Their delicate rendering encapsulates a period of artistic ascendancy lasting between the 15th and 16th centuries, in which Tibetan art reaches its full maturity.

Bonhams would like to thank Jeff Watt and Karma Gelek for their assistance in transcribing and translating the set’s inscriptions. Please note that spelling errors in the inscribed Tibetan (which are common) are reproduced faithfully in the following transcriptions. Also, the English translation remains faithful to the inscribed text, which is a variation on the Lamdre Teacher Prayers developed by Chogyal Pagpa. For the standardized version, see *Sa skya bka’ ‘bum*. Volume 13. *The Collected Works of Chogyal Pagpa (1235-1280)*. #2, lam ‘bras bgyud pa’i phag mchod, pp. 71-9.

Sachen Kunga Nyingpo (1092-1158)

The first of the *Jetsun Gongma Nga*, Sachen Kunga Nyingpo, was the son of Khon Konchog Gyalpo, Sakya monastery's founder. He was educated by his father, who transmitted the Hevajra Tantras to him as a child, and by the great translator, Bari Lotsāwa (1040-1112). Sachen specialized in the field of tantric study and practice, writing many commentaries, including the first dedicated to the cryptic *Vajra Verses*, which are at the heart of the Lamdre tradition ('Path with the Result'), the Sakya's paramount teaching. His hands held in the teaching mudra, a reference to the first sermon of Shakyamuni, illustrate his initiative as the first of the Sakya patriarchs.

The gentle candor of Sachen Kunga Nyingpo's face, suggestive of his attuned meditative faculties, also carries his nobility as a member of the Khon clan, with his articulated features of arched eyebrows and defined moustache all set on evenly layered gilding across the face. His illustrious Buddhist ancestry is further evoked by the deeply carved cartouches of the robes. Two magical creatures associated with directionality in Tibetan culture—the celestial dragon at front and the terrestrial snow-lion at back—create an oppositional pairing alluding to both his heaven- and earth-bound status. Along his knees sit more docile creatures of the deer and hare, which are closely associated with Shakyamuni Buddha's initial teaching at Deer Park in Sarnath marking the creation of the Buddhist *sangha* (monastic community). His robes and cloud collar garment indicate his position as a layman, his life story telling of the Sakya master Nam Kaupa's recommendation that he take up monastic life only after meeting the lineal requirements to his family to produce heirs.

འཇམ་པའི་དབྱངས་ལ་མངོན་ལུས་དུ། ཅེད་ཀྱི་ཚེས་རྒྱམས་ཐུགས་རྟན་པས།
ཤེས་བྱ་ཀུན་ལ་མ་རྒྱུངས་ཤིང། མཁས་མཚོས་རྒྱམས་ཀྱི་ཐུ་མར་གྱུར།
ཐུགས་མེ་ཚན་པོ་དང་ཐུན་པ། རྟག་དུ་གཞན་བྱིད་ན་མཛད་པས།
རྒྱལ་འབྱོར་དབང་ཐུགས་རྟུ་པ། ཀུན་དགའ་ཤིང་པོ་ལ་ཐུག་འཇོལ།

*"Having directly perceived Manjushri,
Memorizing all Dharma by heart,
Having no delusions in knowledge,
Becoming the master of all the supreme ones.*

*With great compassion,
Always performing the benefit of others,
Lord of Yoga Sakyapa;
To Kunga Nyingpo, I bow."*





Sonam Tsemo (1142-82)

Sonam Tsemo, the second of the Sakya Early Patriarchs, was Sachen Kunga Nyingpo's firstborn son. Deeply influenced by his father's intellect, he in turn became a revered master of Mahayana as well as Vajrayana doctrine. After only three short years as the head (*Tridzin*) of Sakya monastery, Sonam Tsemo passed the responsibility to his younger brother so that he could devote his time to scholarship and retreat. While he never married or had children, he remained a lay practitioner for life, indicated by the full-length sleeves of his cloak and his long curls. His robes are the only in this set not to bear cartouches. Instead, the pleated garment is lightly engraved with scrolling motifs, mostly of floral patterns interspersed with fruit, and a single flaming jewel between his shoulders. The robes' relative modesty when compared to the others in this set, as well as Sonam Tsemo's pose, holding attributes in the mode of the purification deity Vajrasattva, resonate with this master's deep commitment to study and meditative practice.

བསོད་ནམས་དཔག་མེད་ལས་འབྱུངས་ཤིང་། མཆོད་པའི་ཡེ་ཤེས་རབ་རྒྱས་པས།
འགྲོ་བའི་ཁྱེད་ལག་མཛོག་གུར་པས། བསོད་ནམས་ལྷོ་མ་ལ་ཕྱག་འཇུག།

*"Accomplished from limitless merit,
Greatly increasing omniscient wisdom,
Becoming the supreme kinsman of beings;
To Sonam Tsemo, I bow."*





Jetsun Dragpa Gyaltsen (1147-1216)

Sonam Tsemo's younger brother, Drakpa Gyaltsen, is the third Sakya Superior. Like his father and elder brother, Drakpa Gyaltsen was not a monk, although he is said to have spent his entire life in meditation, study, and teaching. His full-sleeved layman's cloak is adorned with four of the Eight Auspicious Symbols (*ashtamangala*) derived from ancient Indic royal emblems. Flanked on either shoulder are cartouches carrying phoenixes. These mythical birds, often embroidered on imperial Chinese silk robes, suggest his noble Khon lineage as well as his transcendent consciousness; Drakpa Gyaltsen is said to have been able to converse directly with tantric deities (Dinwiddie (ed.), *Portraits of the Masters*, 2003, p. 207). His impact in the field of tantric theory and practice would never be surpassed in the Sakya tradition. As such (and as here), he is frequently depicted with the same attributes and pose, crossing the vajra and ghanta before his chest, as the Primordial Buddha Vajradhara, who is considered the divine progenitor of most tantric cycles (see two other portraits of the lama in Rossi & Rossi, *Homage to the Holy*, 2003, nos. 20 & 21).

ཚེས་རྒྱལ་ཀུན་གྱི་དེ་རྒྱུད་བཞི་བཟུང་། ལམ་ལ་ཕྱགས་ཀྱི་མཛའི་པ་ལོ་པ་ལྟེ།
དོན་འཛིན་པ་ཀུན་གྱི་ཐེ། ཐུགས་པ་རྒྱལ་མཚན་ལ་ཕྱག་འཚུལ།

"Seeing the reality of all dharmas,
Reaching the other side of the ocean of Secret Mantra,
Lord of all Vajra Holders;
To Dragpa Gyaltsen, I bow."





Sakya Pandita Kunga Gyaltsen (1182-1251)

The fourth Sakya Forefather was Drakpa Gyaltsen's nephew, the peerless Sakya Pandita. Sakya Pandita's legacy as a scholar and religious leader remains one of the greatest of all time. He is portrayed with the distinguished red *pandita* hat, detailed with feathered engravings, nodding to his training within the Indian monastic tradition under the renowned Kashmiri teacher Sakyasribhadra (1140-1225). Sakya Pandita's teachings and writings are widely revered throughout Tibetan literature. He is known to have mastered all tantric practices and his many treatises include a complete explication of the Mahayana path (*Elucidating the Intention of the Sage*). His fathomless knowledge and prodigious instruction are commemorated by this portrait, with the accoutrements of sword and book equating Sakya Pandita with the Manjushri, the Bodhisattva of Perfected Wisdom himself. He is also attributed an *urna*, which represents a tuft of hair at the center of the brow which according to ancient treatises is a mark of a Great Being shared by Buddha Shakyamuni.

Sakya Pandita is also credited with the conversion of the Mongols to Buddhism. His reputation as the wisest Buddhist master of his time prompted the Mongol prince Khoden Khan to summon him to present-day Inner Mongolia in 1244. There, accompanied by his nephew Chogyal Pagpa, the last of the Five Superiors, Sakya Pandita spread Buddhism and, according to Stearns, even “convinced Godan Khan to ban some barbarous practices used to subjugate the Chinese population, such as drowning males above the age of nine from fear of rebellion” (ibid., p. 208). Sakya Pandita's unmatched sagacity among the Mongol rulers initiated the conditions for a political alliance established with his nephew between the Sakya and the Yuan dynasty for which Tibet would never be the same again.

ཀུན་དགའི་དགོས་འདོད་མ་ལུས་པ། རིན་ཆེན་རྒྱལ་མཚན་ལས་བྱུང་ཞིང་།
དཔལ་འབྱོར་བཅང་པའི་འབྲས་ལྗོངས་པ། དབང་གི་རྒྱལ་པོ་ལ་ཕྱག་འཚལ།

*“Granting all wishes and needs of all,
Arising as a precious victory banner,
Attaining abundance, wealth and prosperity;
To the King of Power, I bow.”*





Drogon Chogyal Pagpa Lodro Gyaltsen (1235-80)

The fifth Early Patriarch, Chogyal Pagpa, ushered in an era of tremendous prosperity and religio-political authority for the Sakya. He remained among the Mongols after his uncle Sakya Pandita's death. In 1253, he was invited to the court of the powerful Mongol prince, Khubilai Khan (1215-94), who would later become the first emperor of the Yuan dynasty (1271-1368) in China. Chogyal Pagpa's understanding of Mongol values from his time at Khoden's court, his monastic training in Tibet, his order's scholarly clout, and his noble Khon ancestry gave him a unique advantage to form an alliance with the Mongol empire. Nominated as Imperial Preceptor (*Dishi*) of the Yuan dynasty, a position held exclusively by the Sakya thereafter, Chogyal Pagpa became the supreme head of the Buddhist clergy across the empire and effectively the *de jure* head of Tibet. His robes show the most celestial manifestations of cartouches compared to the others, featuring hares, lions, dragons, and several mythical birds, and his face with wavy eyebrows and pursed lips, reveals the most intent expression of all the patriarchs. His hands are arranged in the symbolic gesture of 'progressing the Dharma' (*dharmachakrapavartina mudra*) which is often assigned to leaders whose worldly enterprise caused Tibetan Buddhism to thrive. Indeed, Chogyal Pagpa's acts often overshadow his extensive written works. Yet, they include the daily Sakya prayers of supplication to the Early Patriarchs which have been inscribed on each respective master in this set. Having procured Khubilai Khan's sponsorship, the fifth and final forefather established a model of imperial patronage of Tibetan Buddhism that would be invoked by rulers of China for centuries to come and provide the economic foundation for Tibet's renaissance, later giving rise to his present likeness.

རྒྱལ་བུ་ལྷོ་ཤོ་མེན་པོ་ཅན། རྒྱལ་མཚན་མེད་མཚན་ནོར་བུ་ལྷན།
འགྲོ་ལ་འདོད་དུ་འདེད་པའ་ཚུལ་བས། འབྲིན་ལས་བཟང་པོ་ལ་བྱས། འཚུལ།

*"Endowed with excellent intelligence,
Like the jewel tip offering of a victory banner,
Bestowing wishes and fortune on beings,
To the [one] of good activities, I bow."*





522

A GILT COPPER ALLOY FIGURE OF MAITREYA

TIBET, 15TH/16TH CENTURY

Himalayan Art Resources item no. 1409

5 1/4 in. (13.3 cm) high

\$8,000 - 12,000

西藏 十五/十六世紀 銅鎏金彌勒菩薩像

The placement of Maitreya's feet resting atop a square platform is a posture known as both *bhādrasana* (the auspicious pose) and *pralambapadasana* (legs extended posture). He interlocks both of his fingers in the gesture of exposition (*dharmaśakrapavartina mudra*),

awaiting for the prophesized moment when he will descend from his heavenly abode of Tushita and into the earthly realm of Ketumati to be the next Buddha.

Compare the figure's dignified features and elaborately decorated platform with two other Maitreya images, one from the Berti Aschmann collection in the Rietberg Museum (see Uhlig, *On the Path to Enlightenment*, 1995, pl. 39) and another with similar floral decorations published in van Alphen et Al., *Cast for Eternity*, 2005, pp. 200-1, no. 67.

Provenance:

Austrian-German Private Collection, formed between 1920-1952, by repute Galerie Zacke, Austria, 28 April 1989, lot 38





523

A THANGKA OF MILAREPA

TIBET, 15TH/16TH CENTURY

Distemper on cloth.

Himalayan Art Resources item no. 18340

37 1/4 x 26 in. (94.5 x 66 cm)

\$60,000 - 90,000

西藏 十五/十六世紀 密勒日巴唐卡

Seated atop an antelope skin at the center of this vibrant thangka is Milarepa (1040–1123), possibly the most influential figure not only in the development of the Kagyu tradition, but in the history of Tibetan Buddhism. In contrast to his usual iconography, which depicts the singing saint cupping his ear with his hand, the artist has chosen a more relaxed pose for Milarepa outstretching his right palm in the gesture of wish-granting (*varada mudra*). Here, he does not appear to the viewer as an emaciated old man, but rather as a golden youth, whose trance-like expression and slightly opened mouth convey a deep level of concentration towards his music. Surrounding him is a retinue of dakinis and *yabyum* deities residing within a mountain range of sharp, flickering peaks, alluding to the central scene taking place at Mount Kailash.

This crowded arrangement of Buddhas, historical figures, and retinue deities like the Five Long Life Sisters, which insert Milarepa into nearly every episode, is likely based on the biographical tales composed by the historian Tsangnyon Heruka (1452–1507) in 1488. While each scene is labelled by a Tibetan inscription in gold, some are identifiable by visual cues alone. For example, the scene located directly to the viewer's left from the central image narrates an episode in which the Goddess Tseringma summons a horde of blue-skinned and skeletal demons to attack Milarepa. This episode is continued in another scene directly above, which concludes with the defeat of Tseringma and her subsequent conversion and spiritual journey into Buddhism.

In both its powerful modelling and deeply expressive eyes, this lot relates closely in quality to a number of Mahasiddha paintings dated to the 15th and 16th centuries with golden complexions, surrounded by a warm environment of red, green, and blue washes. See three such examples on HAR 18332, HAR 31223 & HAR 59884.

Provenance:

Galerie Koller Zurich, Auktion 79/3, 24/25 Mai 1991, tafel 6, nr. 175

Richard R. & Magdalena Ernst Collection

Sotheby's, New York, 22 March 2018, lot 932







A BLACKGROUND THANGKA OF PANJARNATA MAHAKALA

CENTRAL TIBET, 18TH CENTURY

Distemper on cloth with gold; verso with an “om ah hum” invocation in red Tibetan script.

Himalayan Art Resources item no. 61759

*Image: 71 x 65 cm (28 x 25 5/8 in.);**With silks: 116 x 82 cm (45 3/4 x 32 1/4 in.)***\$200,000 - 300,000**

藏中 十八世紀 寶帳大黑天黑唐卡

In the 18th century, blackground thangkas used for wrathful deities reached the height of their popularity and quality. Among them, this breathtaking example of Panjarnata Mahakala is of unsurpassed quality. Comprised of flawless details, exquisite lines, and brilliant colors, this thangka is a masterpiece of the blackground genre.

At the center of its composition, a powerful figure of Panjarnata Mahakala stands over a prone man before an aureole of coiling flames with bright red and golden hues. Panjarnata Mahakala, “Lord of the Pavilion”, protects the tantric practice of Hevajra, a potent means through which an initiate can acquire Buddha-consciousness. The artist has depicted the protector’s intimidating size and iconography with luxuriant detail among the tiny snakes, sumptuous jewelry, and hyper-realistic severed heads.

Floating on colorful clouds at the top are the first three founding patriarchs of the Sakya Order of Tibetan Buddhism. The first, Sachen Kunga Nyingpo (1092–1158), is at the center. The second, Sonnam Tsemo (1142-1182), is on the right. And the third, Dragpa Gyaltsen (1147-1216) is on the left. Panjarnata Mahakala is particularly revered by the Sakya, with Sachen Kunga Nyingpo considered one of the masters of the Panjarnata Mahakala teachings. Although diminutive to allow more space for Panjarnata Mahakala to dominate the composition, the three teachers are treated with painstaking attention. From the densely patterned textiles to the *malas* on their wrists, and from the knuckles on their fingers to each hair and wrinkle, the level of precision and realism remains constant.

Below the teachers, an array of rocky cliffs leads the eye through terrifying scenes from the cremation grounds. A jackal eats a man alive. A bull pierces a man’s chest. A snow lion attacks growling tigers. And human flesh and skeletons litter the ground. Still the high level of painted detail resounds. The fierce imagery is furthered at the bottom, where Panjarnata Mahakala’s two attendants, two-armed Ekajati and four-armed Shri Devi, guard the bloody offering of the five sense organs.

The painting might have been produced at Gongkar Chode near Lhasa, or an equivalent important Sakya monastery in Central Tibet; its painter demonstrates a mastery of multiple painting traditions, but the Khenri style predominates. Gongkar monastery is the main site for the surviving body of work by Khyentse Chenmo (fl.1450-90), the Khenri tradition’s founder. Khenri stylistic features linking the wrathful deities depicted in Gongkar mural’s to the present masterpiece include the manner of depicting Panjarnata’s hair in spiralling buns and the rendering of the flaming mandorlas (cf. Jackson, *A Revolutionary Artist of Tibet*, New York, 2016, pp.65&96-7, figs.2.22&4.22-4). Also, the ravens carrying off human organs in this painting’s top register may be directly inspired by Gongkar’s Upper Protector’s Chapel (ibid., p.70, fig.3.5).



However, emphatic of the syncretism of painting traditions that really blossoms in the 18th century, the painter also shows a mastery of the New Menri tradition in his brilliant rendering of the golden, jagged landscape. In fact, his treatment is significantly more sophisticated than a blackground thangka of Panjarnata Mahakala predominately in the New Menri style, held in the Rubin Museum of Art (HAR no.65004; Linrothe & Watt, *Demonic Divine*, New York, 2004, p.81, fig.2.28). Central Tibet in the 18th century witnessed tremendous prosperity and artistic patronage under solidified Gelug rule. This followed a turbulent 17th century in which the Fifth Dalai Lama Ngawang Lozang Gyatso (1617-1682) unified Tibet. His unifying strategies included an attempt to homogenize Tibetan visual culture. From a muddier amalgamation of painting traditions in the 17th century comes a resplendent crystallization in the 18th century, represented in this masterpiece's clean, sophisticated, flawless design and rendering.

Details such as Panjarnata Mahakala's charismatic skull crown with pendant festoons are shared by a painting of Shri Devi exhibited in Beijing in 2001 (see *Jin We Bao Zang: Xizang Li Shi Wen Wu Xuan Cui*, Beijing, 2001, p.106). The treatment of the flayed human skin hanging from Shri Devi's mule in the present painting's bottom right corner also compares closely with those on the Simhavaktra and Hayagriva illustrations of the *Kangxi Kangyur* in the National Palace Museum, Taiwan, dated to 1669 (see Sung (ed.), *Om-mani-padme-hum: Tibetan Buddhist Art in the National Palace Museum*, Taipei, 2015, pp.130-1). Another related painting of Panjarnata Mahakala, with similarly patterned scarf and *ghandi* stick, is held in the Victoria and Albert Museum (acc.no.IM.31-1937).

Compare this painting's magnificent quality with two other blackground thangkas representing the pinnacle of the genre. One is published in Rochell & Rossi, *Masterpieces of Himalayan Art*, New York, 2009, no.23. The other sold at Sotheby's, New York, 20 & 21 September, 1985, lot 158 and is now in the Museum der Kulturen, Basel (Essen and Tingo, *Die Gotter des Hialayan*, Munich, 1989, p.225, pl.138).

Published:

Ann W. Norton, *Gods, Saints and Demons: Hindu and Tibetan Art*, Storrs, CT, 1989, p.18, no.65.

Exhibited:

Gods, Saints and Demons: Hindu and Tibetan Art, The Benton Museum at University of Connecticut, Storrs, CT, 23 January - 12 March, 1989.

Provenance:

Belgian ambassador to China, early 20th century
Henri Kamer, New York, circa 1970s
Private New England Collection





525

A THANGKA DEPICTING FOUR ARHATS

TIBET, 19TH CENTURY

Himalayan Art Resources item no. 18310

25 1/8 x 54 1/4 in. (64 x 54 cm)

\$15,000 - 20,000

西藏 十九世紀 四羅漢唐卡

This painting depicts the arhats Bakula, Rahula, Ajita, and Panthaka, who are presented fruit offerings by two lay worshippers, both carrying monochrome porcelain dishes on pink and white ground. Enclosed within a balustrade of deep-blue color, the arhats bask within a cloud-blanketed mountain landscape surrounded by stylized lily flowers in pink and a nearby waterfall that opens into a larger pool.

Located high up in the clouds above is Tsongkhapa accompanied by Gyaltsab and Khedrup Jey, while located at the foreground are the Buddhist protector deities Mahakala, Yama Dharmaraja, and Vaishravana, indicating this painting's association with the Gelug school of Tibetan Buddhism. See another painting of four arhats with a closely related use of landscape, architecture, and unique rendering of flowers (HAR 13649), sold at Sotheby's, New York, 23 March 2019, lot 1651.

Provenance:

The Richard R. & Magdalena Ernst Collection
Sotheby's, New York, 22 March 2018, lot 985



526

A PAIR OF CARVED POLYCHROME WOOD PANELS OF DEVI

KERALA, CIRCA 18TH CENTURY

38 3/4 x 10 in. (98.4 x 25.4 cm), each

\$8,000 - 12,000

喀拉拉邦 約十八世紀 彩繪木雕女神像一對

These dramatic panels depict fierce and peaceful manifestations of the Great Goddess, Devi. Each figure is adorned with lavish jewels and voluminous *dhotis*, presented in exuberant Keralan dress associated with the Kathakali dance tradition. They may have either formed part of a temple chariot (*ratha*) or a temple's iconographic program, possibly flanking an entrance as guardians.

Two other closely related panels were sold at Sotheby's, New York, 21 March 2002, lots 199 & 200. A similar wall panel of a female figure is held in the Victoria & Albert Museum, London (Guy, *Indian Temple Sculpture*, 2007, p. 109). Also compare with undecorated panels of Rama and Lakshmana sold at Bonhams, New York, 19 March 2019, lot 855.

Provenance:

Private New York Collection, by 1972

Thence by descent to the present owner

527

TWO SCHIST BUDDHIST RELIQUARIES

ANCIENT REGION OF GANDHARA, CIRCA 1ST CENTURY

Each containing deposits of ancient gold jewelry, semi-precious metals, and turquoise.

3 1/2 in. (8.9 cm) high; 3 in. (7.6 cm) diameter, the larger;

3 1/8 in. (7.9 cm) high; 2 7/8 in. (7.3 cm) diameter, the smaller

\$4,000 - 6,000

犍陀羅 約一世紀 片岩舍利盒二件

The following lot comprises two lidded reliquaries carved from schist, one spherical with concentric grooves and the other ovoid design with carved chevrons and lotus petals.

Similar examples of each type are located in the Taxila Museum (8577 Dh. 12-53) and the Indian Museum, Kolkata (A 10529), both published in Jongeward et al., *Gandharan Buddhist Reliquaries*, 2012, pp. 60-2, figs. 3.14 & 3.16a. Also see an ovoid reliquary with remaining deposits in the Metropolitan Museum of Art, New York (1987.258.2a-q).

Provenance:

Spink & Son, Ltd., London

Private Collection, Northern California



A SCHIST RELIEF PANEL OF FIVE MONKS AND THE ASCETICS
 ANCIENT REGION OF GANDHARA, CIRCA 3RD CENTURY
 20 3/4 x 15 3/4 in. (52.7 x 40 cm)

\$10,000 - 15,000

犍陀羅 約三世紀 片岩五僧人及眾苦行者石碑

This Gandharan relief was likely part of a false gable that once adorned the dome of a stupa. Its lower register depicts youthful devotees in Greek-styled dress and hair together with hunched-back ascetics. A stupa drum panel fragment from Swat or Buner, now in the British Museum, has a similar representation of ascetics (see Zwalf, *Gandharan Sculpture*, 1996, p. 275, pl. 499).

The scene at the upper register of monks receiving food from begging bowls, on the other hand, is a rare feature among Gandharan panels, at least when compared to monks folding their hands in meditation as they listen to the Buddha's First Sermon at the Deer Park. Furthermore, the fact that the female attendant prioritizes the monk rather than the historical Buddha himself, suggests that the panel is decorative rather than narrating a specific tale. Compare with a related example in the Victoria and Albert Museum, see H.C. Ackermann, *Narrative Stone Reliefs from Gandhara*, 1975, p. 99-10, no. XXXV, and another panel sold at Bonhams, New York, 11 September 2012, lot 34.

Provenance:

Sotheby's, New York, 24 March 2004, lot 3
 The Rapoport Collection, New York





529

A LARGE COPPER ALLOY HEAD OF BUDDHA

NORTHERN THAILAND, LAN NA KINGDOM, 15TH CENTURY

15 3/4 in. (40 cm) high

\$20,000 - 30,000

泰國北部 蘭納王朝 十五世紀 銅佛首

This exceptional bronze hails from the northern Thai kingdom of Lan Na. Most of its Sukhothai-inspired features are faithfully adhered to, such as its oval head, heart-shaped hairline, 'beaked' nose, and incised lips. However, the removable finial, less upswept eyes, and the fuller lips of his mouth, more prominent philtrum, and dimpled corners exhibit some 'northern' fine-tuning (cf. Stratton, *Buddhist Sculpture of Northern Thailand*, 2004, p. 274).

See other Sukhothai examples dated between the second half of the 14th and 15th centuries in the Walters Art Museum, Baltimore (54.2520), the Sawanvoranayok National Museum, Sukhothai (Rooney, *Ancient Sukhothai*, 2008, p. 198), and a Walking Buddha in stucco at Wat Phra Si Rattana Mahathat (Stratton, 2004, fig. 7.79, p. 187). Also see two northern Sukhothai images, one of a seated Buddha and a Walking Buddha dated by inscription to 1427 (*ibid.*, pp. 187-9, figs. 7.77, 7.78 & 7.80-1).

Provenance:

Private Collection, Palm Beach
Sotheby's, New York, 23 March 1995, lot 101
Private Collection, New Jersey



530

A COPPER ALLOY FIGURE OF BUDDHA

NORTHERN THAILAND, LAN NA KINGDOM, CIRCA 1470-1503

20 1/2 in. (52 cm) high

\$50,000 - 70,000

泰國北部 蘭納王朝 約1470-1503年 佛陀銅像

This bronze sculpture of the Buddha is a classic example of a new iconic mode, established during the Lan Na Kingdom's golden age under King Tilok (r. 1441-87), that proliferated under King Mueang Kaeo (r. 1495-1525). Various terms 'Early Chiang Saen', 'Phra Singh', or 'Sihing' by different scholars (the latter two meaning 'lion'), this type of Buddha image is among Thailand's most sensuous, celebrated for its robust, fleshier build and expressive poise.

The Sihing type depicts the Buddha seated with his right hand in *bhumisparsha mudra*, commemorating his Victory over Mara. A knob-like finial (perhaps a lotus bud or gem) surmounts the sage's cranial protuberance. His hair is arranged into prominent snail-shell curls. His face is round and his impressive physique features broad shoulders, a chest fully inflated with *prana* (yogic breath), and the soles of both feet pointed upward in the double-lotus posture. The hem of Buddha's robe is draped high above the left breast and has a fishtail end. Finally, lotus petals and stamens are represented underneath him, and the base has a polygonal shape, often with cutout panels, as it does here. For an in-depth stylistic discussion and numerous comparable examples, see Stratton, *Buddhist Sculpture of Northern Thailand*, 2004, pp. 163-79, figs. 7.32-7.58.

Ceasing to represent the Buddha in a Khmer manner by the 13th century, the emergent Thai kingdoms of Sukhothai and Lan Na developed their own emblematic Buddha images. Coded within Lan Na's Sihing type is an intriguing multiculturalism, with a physique and iconography drawn from Indian Gupta and Pala prototypes as they filtered through Pagan and Sri Lanka, and the lobed shape of the hexagonal base's cutouts deriving from the repertory of Chinese motifs. The Sihing image's dating has been long debated, but numerous examples are dated by inscription to the last quarter of the 15th century, and Woodward, Jr. suggests that 1470-1503, a period bookended by the earliest and one of the later known dated images, provides the range in which most of the uninscribed yet more beautifully-made sculptures can be placed (Woodward, Jr., *The Sacred Sculpture of Thailand*, 1997, p. 210).

Provenance:

Sotheby's, New York, 21 & 22 March 1990, lot 388

A Distinguished Private European Collection





531

A MAIDEN ADJUSTING HER VEIL

BIKANER, CIRCA 1720

Opaque watercolor and gold on paper; mounted on an album page; verso with nastaliq calligraphy.

Image: 6 3/4 x 4 in. (17.2 x 10.2 cm);

Folio: 18 3/8 x 12 1/4 in. (46.7 x 31.1 cm)

\$8,000 - 12,000

This alluring, lightly-clad maiden is exquisitely painted: the artist has even gone so far with minute brushstrokes as to hint at her long eyelashes and right brow beyond her profile. With slightly-flexed, hennaed toes, she walks among wildflowers under a rose-tinted dawn.

Such portraits of idealized women rendered with the refined techniques of the Mughal tradition followed in the wake of Emperor Aurangzeb's (r. 1658-1707) dwindling patronage of court miniaturists.

Skilled artists found new patrons among Rajput courts and a broader merchant class interested in more general, timeless themes in Indian material culture. For a related composition of a woman bathing, though later with a much harder outline (attributed Bikaner, late 18th century), see Daljeet, *Rajasthani Miniatures*, New Delhi, 2018, p. 36, pl. 4. Other, more contemporaneous, comparisons include a drawing formerly of the Ananda Kentish Coomaraswamy Collection sold at Bonhams, 19 March 2012, lot 1200 and a painting in the Chazen Museum of Art, Madison (Vajracharya, *Watson Collection of Indian Miniatures*, 2003, no. 79).

Provenance:

Sotheby's, London, 22 April 1980, lot 23
Private Virginia Collection



Indian Paintings from the Moti and Pramod Chand Collections

Dr. Moti Chandra, the eminent art historian, author, numismatist, and Indologist, was Director of the Prince of Wales Museum of Western India (Chhatrapati Shivaji Maharaj Vastu Sangrahalaya) for over thirty years. His son, Dr. Pramod Chandra, was Harvard University's George P. Bickford Professor of Indian and South Asian Art for twenty-four years and was described in a tribute in the Harvard Gazette as an "exemplar of the most exacting standards in the scholarship of Indian art history." As well as a beloved professor, Pramod Chandra was a celebrated author and curator, including guest curator of the renowned 1985 exhibition "The Sculpture of India" at the National Gallery of Art in Washington, D.C. The contributions of both father and son to the appreciation and understanding of Indian art cannot be overstated.

532

AN ILLUSTRATION FROM A RASIKAPRIYA SERIES:

THE 'AGREEABLE' HERO

BUNDI, 1670-80

Opaque watercolor and gold on paper; recto inscribed in Devanagari in the yellow panel above with the text of Keshav Das's *Rasikapriya* on the *Anukul nayaka* (2.5); verso inscribed with the date of entry of 'this painting of Radha and Krishna' into an unnamed collection on the ninth day of the bright half of Kartika in Samvat 1809 (1752-53 CE).

Image: 10 3/4 x 5 7/8 in. (27.3 x 14.9 cm);

Folio: 12 1/8 x 7 3/8 in. (30.9 x 18.8 cm)

\$8,000 - 12,000

In discussion of this painting's subject, style, and series, Losty notes, "In Canto II of the *Rasikapriya*, Keshav Das's classic text on the literary aesthetics of love...the author deals with heroes, whom he divides into four categories: *anukul* (agreeable), *dakshin* (dexterous), *shatha* (deceitful), and *drishta* (brazen). This painting illustrates the 'open' agreeable hero, in which the heroine's companion tells her how pure, innocent, and good she is, so 'Tell me how did you win over Krishna who is so crafty?'...In the veranda of a pavilion the heroine is seated discussing her lover with her friend as the *nayaka* (Krishna himself in princely garb) who has clearly just left their company listens outside in a domed vestibule. He stands undecided, twisting the ends of his *dupatta*: his legs suggest he is leaving, but his body and head are twisted round the better to listen, illustrating his 'craftiness.'"

Published:

Jerry Losty, *Of Royal Patronage: Indian Paintings from 16th to the 19th Centuries*, Carlton Rochell Asian Art, New York, 2020, p. 69, no. 25.

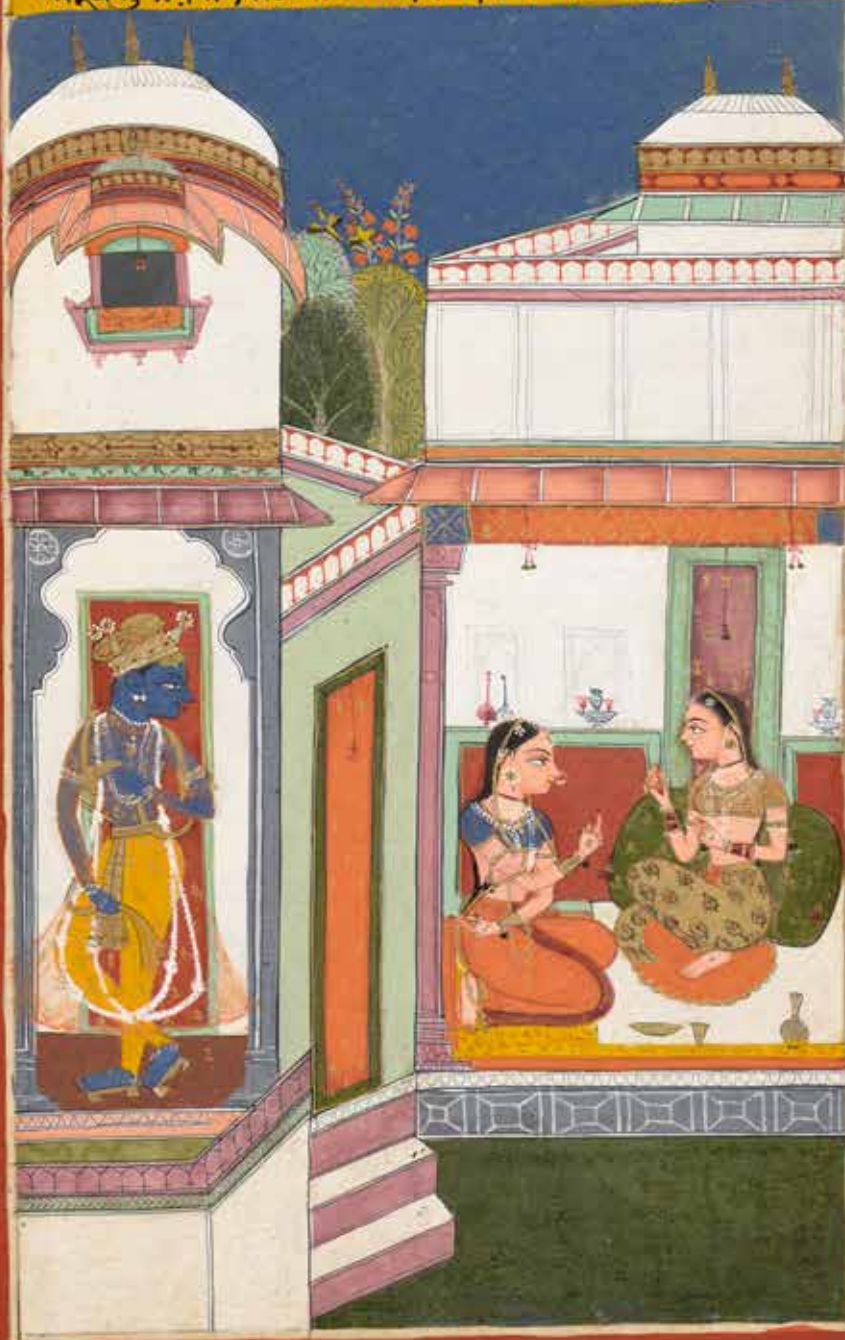
Provenance:

Moti Chandra, Mumbai

Pramod Chandra, Cambridge, Massachusetts, 1964-2014

American Private Collection

॥ विलोचनः ॥ प्रकाशानुकूलः ॥
 ॥ विसवसूधो विलोचनसूधो विलोकनिको गवलो कसदा ॥
 ॥ सूधो ये वातसूने समुद्धे कहि जावत सूधो ये वातसूदा ॥
 ॥ सूधो सीहा सीमुचा निधिसो मोहो सो धिलवसूधा को सुदा ॥
 ॥ सूधे सुजावसवे सजनी वसिसे सदे ये चाने ठेठे कहि ॥ १७१ ॥



533

SIX ILLUSTRATIONS FROM A BARAMASA SERIES

BUNDI OR UNIARA, CIRCA 1760-80

Opaque watercolor, silver, and gold on paper; each verso inscribed 'S. C. Jain, Indore' and numbered in Devanagari, '2', '6', '7', '10', '12', respectively, except for the first in the series (Chaitra).

Image: 10 x 6 in. (25.4 x 15.2 cm);

Folio: 12 3/8 x 8 1/4 in. (31.4 x 21 cm), each

\$20,000 - 30,000

Inspired by a rich poetic tradition celebrating the changing seasons across the Hindu calendar, these six *Baramasa* paintings depict the months of Chaitra (March-April), Baisakha (April-May), Bhadon (August-September), Asoja (September-October), Pausha (December-January), and Phalguna (February-March). A cohesive palette of vibrant colors tempered with pastels unifies the set, giving each painting a fairytale quality. Each exuberant painting is filled with evocative details suggestive of the season, temperature, and time of day.

For example, with the month of Bhadon (July-August), Krishna and Radha watch the exhilarating drama of the summer monsoon rolling in, from the comfort of their canopied balcony. The billowing clouds have cast the palace's exterior walls into shade and a flash of lighting streaks across a distant rainbow, signifying that the rains have turned day into night. The weather is changing, but it is still hot, and elephants crazed by heat-madness uproot trees by the swollen riverbanks that are carried downstream.

For Asoja (September-October), a month of religious ceremonies, Krishna and Radha watch the Dussehra festival culminating in the early evening. A royal procession reenacts Rama's victory over Ravana, whose army and kin are represented by large effigies walled up inside the city of Lanka and set ablaze by fireworks. Meanwhile, given that in some states Dussehra marks the end of Durga Puja, the buffalo sacrifice in honor of the goddess is also performed in the bottom left corner. Whereas some *Baramasa* series focus on conveying the relationship and shifting emotions of the romantic protagonists, this series emphatically celebrates calendrical events and the natural wonders that rouse them.

Baramasa sets were popular in Bundi and the neighboring state of Uniara, giving the artists an opportunity to indulge in their love for landscapes. The present group comprises one half of a complete series adhering to the conventions of the Bundi atelier and its offshoot at Uniara. For example, the present Baisakha painting matches the composition from another set from Uniara, c. 1780, and the other paintings seem to follow the set's textual description (Daljeet, *Rajasthan Miniatures*, 2018, p. 332, pl. 6). Moreover, the present Bhadon painting compares favorably to another with a matching composition, attributed to Bundi or Uniara, c. 1750, in the Norton Simon Museum, Pasadena (P.2003.2.9). A later version of the same composition for the month of Chaitra is in the Krannert Art Museum, University of Illinois (1965-15-3), attributed to late 18th-century Bundi. Lastly, the present set also bears a strong likeness to a ragamala painting with almost identical rules and borders from Uniara, circa 1760-70, published in Sodhi, *Bundi Painting*, 1999, pl. 73.

Provenance:

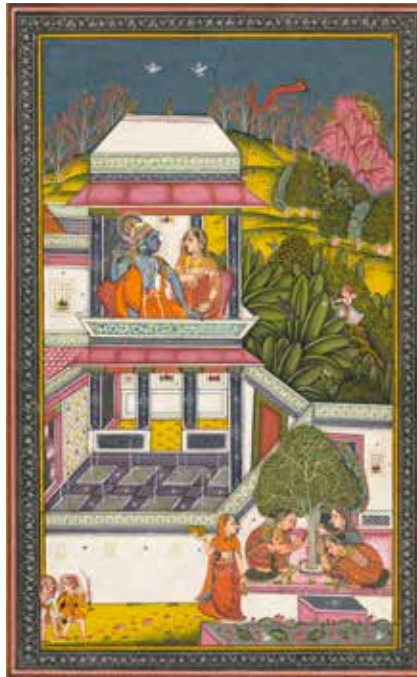
Moti Chandra, Mumbai

Pramod Chandra, Cambridge, Massachusetts, 1964-2014

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Chaitra (March-April)



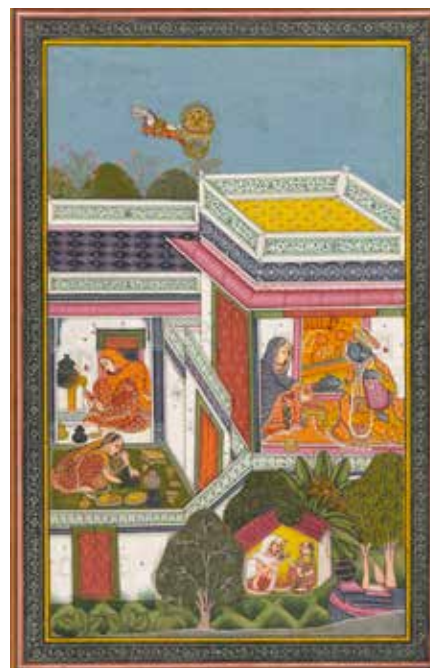
Baisakha (April-May)



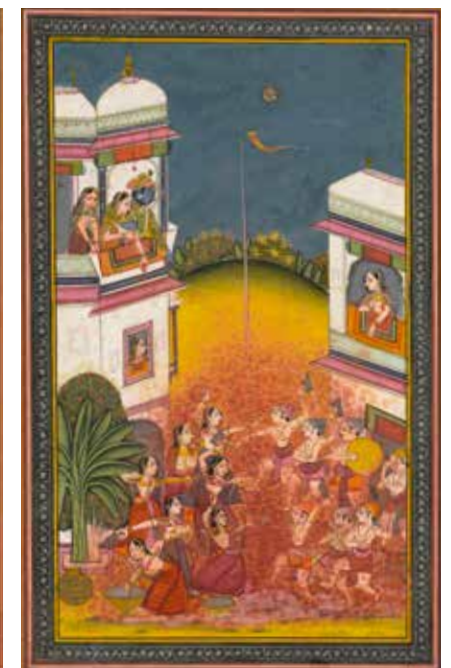
Bhadon (August-September)



Asoja (September-October)



Pausa (December-January)



Phalguna (February-March)

**AN ILLUSTRATION FROM A BHAGAVATA PURANA SERIES:
KRISHNA PLAYING WITH HIS COWHERD FRIENDS IN THE YAMUNA RIVER**

MEWAR, CIRCA 1710-15

Opaque watercolor, silver, and gold on paper; numbered '21' in the margin;

Image: 8 1/2 x 11 1/4 in. (21.6 x 28.6 cm)

Folio: 9 1/2 x 12 3/8 in. (24.3 x 31.4 cm)

\$20,000 - 30,000

The child Krishna plays with his cowherd friends, the *gopas*, on the banks of the Yamuna River. Swirls and swift lines of silver over midnight-blue convey the water's current, creating ripples and eddies where a tributary meets. The river swells to such an extent that it nearly overflows into the grassy banks littered with wildflowers, submerging the trunks of two trees from which the boys test their daring to climb and jump off. Krishna himself is shown mid-launch, having let go of his perch and beginning his descent toward Balarama and their friends below. The sport and frivolity are carried over to the cows bedecked with gold and silver bells, whose eyes are bright and alert as one grazes, another licks its hoof, and a grey bull calf watches the young herders with curiosity.

This exuberant painting has been attributed by Catherine Glynn to a recently identified master dubbed 'The Master of the Jagged Water's Edge', following the signature zigzag water banks that frequently enliven his compositions. This artist at the Udaipur court served under the reigns of Amar Sing II (r.1698-1710) and Sangram Singh II (r.1710-34)—a period seeing the reinvigoration of the studio which Topsfield describes as, "the final flourish of Mewar manuscript illustration as a living tradition" (*Court Painting at Udaipur*, 2001, p. 142). Glynn observes that the Master of the Jagged Water's Edge provided an important stylistic bridge across these consecutive reigns and was instrumental in the proliferation of illustrated religious and poetic texts under the latter. In addition to this *Bhagavata Purana*, she has identified his hand contributing to some of the best-known series from Mewar in the first quarter of the 18th century, including the *Sursagar* of 1700-10, the *Gita Govinda* of 1714, the *Sat Sai* of 1719, and the *Sakunavali* of 1720-25. The studio master's work can also be seen in paintings sold at Christie's, New York, 18 March 2013, lot 284; and Sotheby's, New York, 20 September 2021, lot 385.

Published:

Moti Chandra, *Mewar Painting*, Lalit Kala Akademi, Bombay, 1957, pl. 10.

Jerry Losty, *Of Royal Patronage: Indian Paintings from 16th to the 19th Centuries*,

Carlton Rochell Asian Art, New York, 2020, p. 81, no. 31.

Catherine Glynn, "A Note on the Master of the Jagged Water's Edge", in *A Splendid Land: Paintings from Royal Udaipur*, edited by Debra Diamond & Dipti Khera, Washington, D.C., 2022, p. 362, fig. 1.

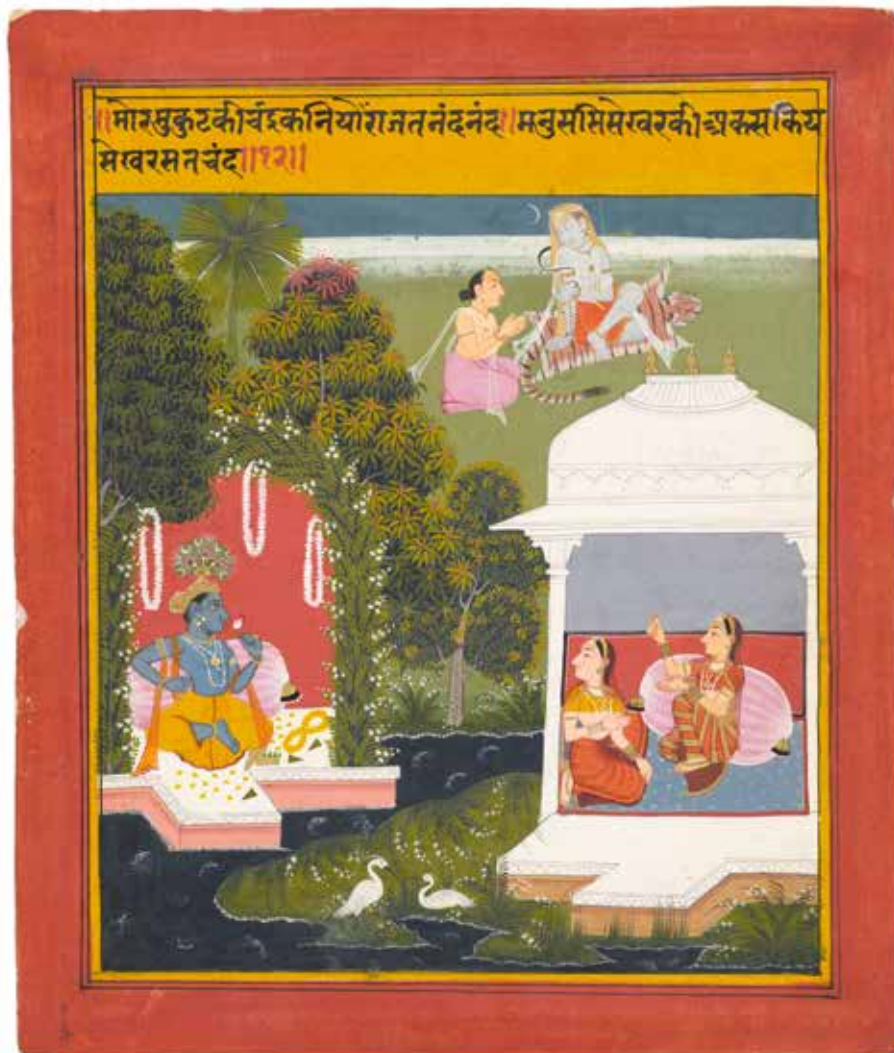
Provenance:

Moti Chandra, Mumbai

Pramod Chandra, Cambridge, Massachusetts, 1964-2014

American Private Collection





535

**AN ILLUSTRATION FROM A SAT SAI SERIES:
RADHA'S DESIRE FOR KRISHNA AWAKENS**

MEWAR, 1719

Opaque watercolor and gold on paper; inscribed above in Devanagari with a poetic couplet from Bihari Lal's *Sat Sai* and numbered '12' (also numbered '12' verso); "The crescent in his crown of peacock feathers gives Krishna, Nanda's son, rare regal splendour. As if envious of Siva's one moon, [Krishna] has adorned his head with hundreds of such moons." (trans. S.K. Kapur, 2011, v.3).

Image: 8 1/2 x 7 in. (21.6 x 17.8 cm);

Folio: 9 3/4 x 8 1/4 in. (24.8 x 21 cm)

\$4,000 - 6,000

There many recensions of Bihari Lal's 700 hundred verses, but according to the best known (Grierson, 1896), this painting corresponds to verse 3, illustrating the moment when Radha's desire to see Krishna is first awakened after her confidant describes him sporting his peacock crown, which, for all the hundreds of crescents seen throughout its feathers, makes him as many times more splendid to behold than Shiva who has only one crescent moon in his hair.

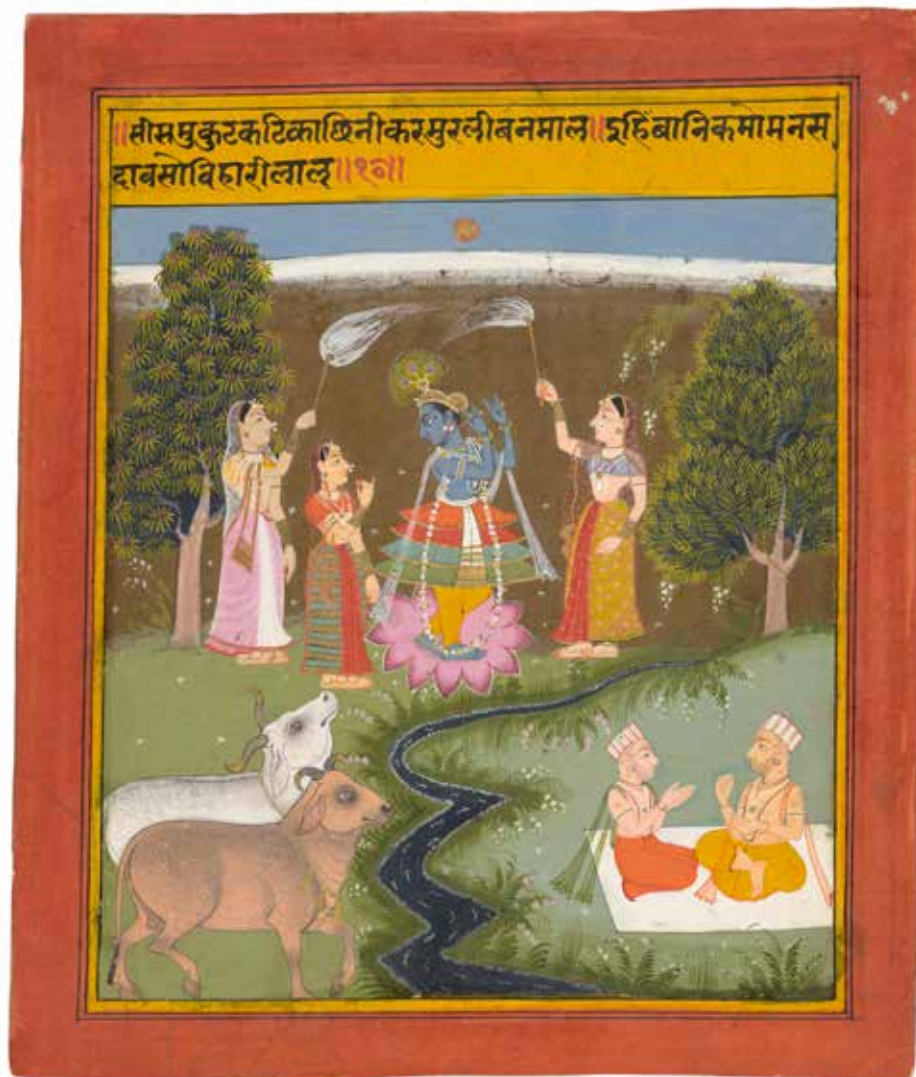
Belonging to very first illustrated version of Bihari Lal's poem (dated 1719 by colophon) this painting might also be considered the work of the recently identified Master of the Jagged Water's Edge (cf. Glynn, "A Note on the Master of the Jagged Water's Edge", in *A Splendid Land*, edited by Diamond & Khera, 2022 pp. 362-3). Half the series remains in the Sarasvati Bhavan Library in Udaipur, while the rest is widely dispersed. Two other folios from this series were sold at Bonhams, New York, 14 September 2015, lot 107.

Provenance:

Moti Chandra, Mumbai

Pramod Chandra, Cambridge, Massachusetts, 1964-2014

American Private Collection



536

**AN ILLUSTRATION FROM A SAT SAI SERIES:
A PRAYER TO KRISHNA**

MEWAR, 1719

Opaque watercolor and gold on paper; inscribed above in Devanagari with a poetic couplet from Bihari Lal's *Sat Sai* and numbered '10' (also numbered '10' verso); "With crowned head and girdled waist, with flute in hand and garland on your chest: in such a guise dwell ever in my heart, Biharilal." (trans., Snell, 2021, v. 187).

Image: 8 1/2 x 7 in. (21.6 x 17.8 cm);

Folio: 9 3/4 x 8 1/4 in. (24.8 x 21 cm)

\$5,000 - 7,000

Recognized by Losty as being an 'exceptionally fine' page from the first illustrated series of Bihari Lal's *Sat Sai*, this painting is undoubtedly also one of the more important. The subject gives form to the poetic couplets above in which Bihari Lal declares that among the many forms of Krishna, it is Him as the amorous cowherd that inspires his devotion. In the best-known recension of the poem (Grierson, 1896), this is the second verse and Bihari Lal's initial praise of Krishna. With "Biharilal" also being a name for Krishna, meaning "darling wanderer [in

the groves]", the verse is also one of very few to include the author's poetic signature. Indeed, Bihari Lal is depicted in the bottom right corner, reciting to a companion. At the painting's center, his muse dances on a lotus, flute in hand, wearing a brilliant, flounced dancing skirt (*kachani*) with tiers of gold-lined orange, crimson, green, and Turkish-blue.

Glynn has attributed this painting to a recently identified master, dubbed 'The Master of the Jagged Water's Edge', from the artist's signature zigzag water banks, ("A Note on the Master of the Jagged Water's Edge", in *A Splendid Land*, edited by Diamond & Khera, 2022, p. 362 [n7]). Two other folios from this series were sold at Bonhams, New York, 14 September 2015, lot 107.

Published:

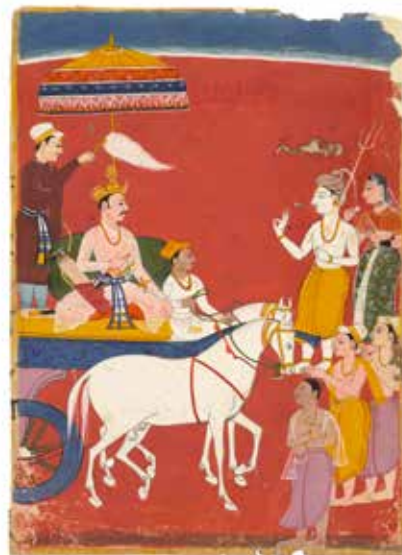
Jerry Losty, *Of Royal Patronage: Indian Paintings from 16th to the 19th Centuries*, Carlton Rochell Asian Art, New York, 2020, p. 83, no. 32.

Provenance:

Moti Chandra, Mumbai

Pramod Chandra, Cambridge, Massachusetts, 1964-2014

American Private Collection



537

FOUR PARTIAL FOLIOS FROM A BHAGAVATA PURANA SERIES

ATTRIBUTED TO SAHIBDIN, MEWAR, CIRCA 1645

Opaque watercolor and gold on paper;

Image: 6 1/2 x 4 1/2 in. (16.5 x 11.4 cm), the smallest;

Image: 6 3/4 x 7 1/2 in. (17.2 x 19 cm), the largest

\$6,000 - 8,000

Sahibdin was the pre-eminent studio master at the Mewar court under the reign and ambitious patronage of Maharana Jagat Singh I (r. 1628-52). A Muslim artist, he is credited with the innovative integration of hitherto disparate elements of early Rajput and popular Mughal painting traditions. For a full discussion, see Topsfield, *Court Painting at Udaipur*, 2001, pp. 53-84.

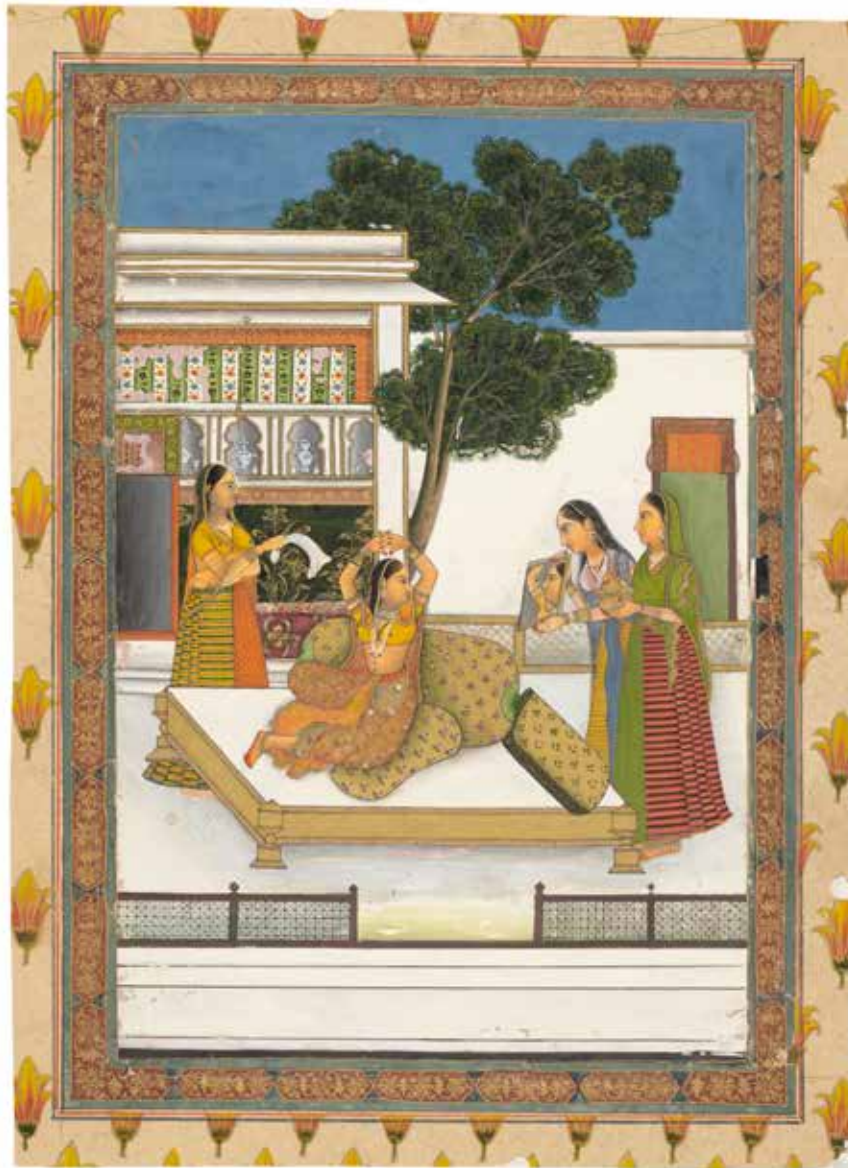
These four partial folios belong to Sahibdin's expansive 1648 *Bhagavata Purana* series. The largest surviving group, consisting of four books from this series, is held in the Bhandarkar Oriental Research Institute, Poona, while a small number of dispersed, and in some cases fragmentary, pages like these are known (ibid, p. 69 [n122]; also see pp. 69 & 71, figs. 39 & 40 for two illustrations). The present group is painted with a refined aesthetic clarity and a confident expressive hand, indicating the master's brush of Sahibdin himself. This attribution can further be surmised by their close comparison in color, exterior backdrops, and figural treatment with illustrations from Sahibdin's subsequent project after the *Bhagavata Purana*, the 1652 *Yuddhakanda* (or 'Battle Book') of the *Ramayana*, that has a colophon suggesting the book was almost exclusively the master's work (Losty, *The Ramayana*, 2008, p. 13 and pls. 75-124).

Provenance:

Moti Chandra, Mumbai

Pramod Chandra, Cambridge, Massachusetts, 1964-2014

American Private Collection



538

**AN ILLUSTRATION FROM A RAGAMALA SERIES:
BILAVAI RAGINI**

PROVINCIAL MUGHAL, PROBABLY MURSHIDABAD, CIRCA 1760
Opaque watercolor and gold on paper; verso with a couplet in *nastaliq*
Image: 8 5/8 x 5 7/8 in. (21.9 x 14.9 cm);
Folio: 10 3/4 x 7 7/8 in. (27.3 x 20 cm)

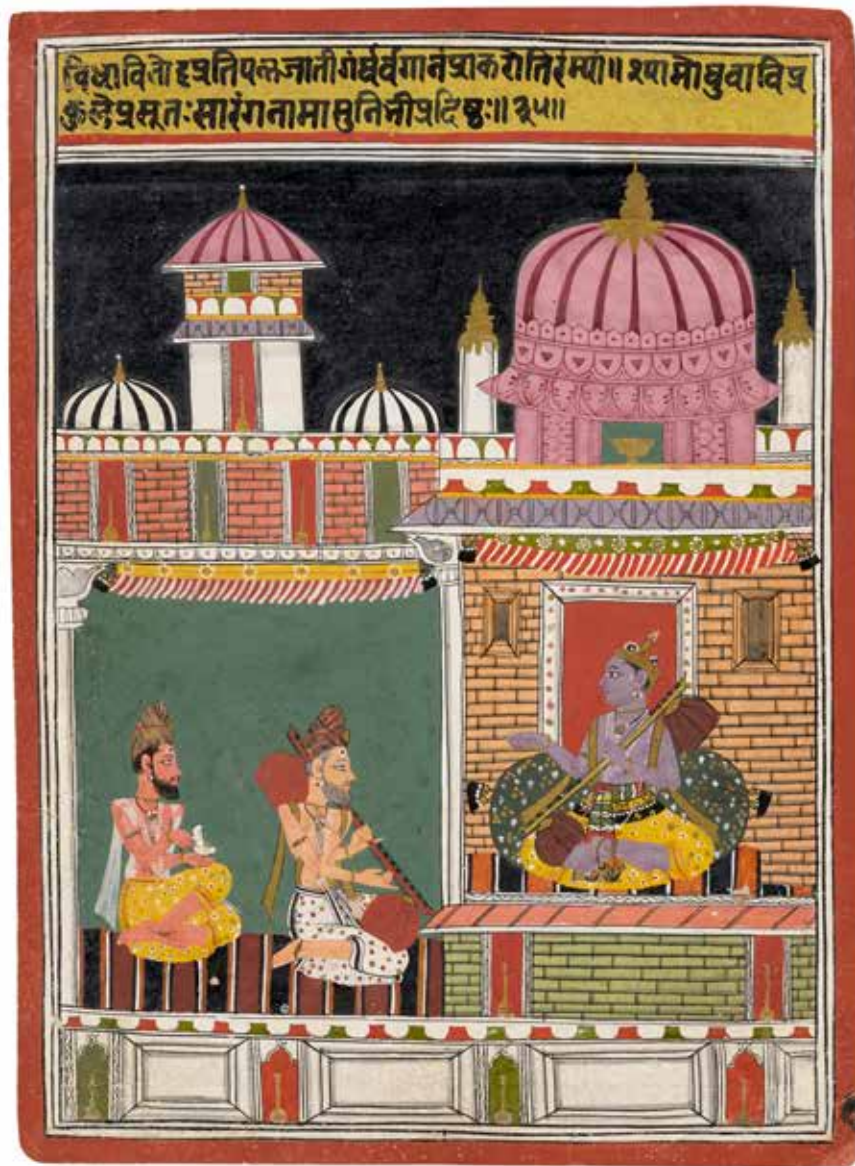
\$5,000 - 7,000

Meant to be performed in the early hours of the morning, as suggested by the sky's sapphire hue, Bilaval ragini is a musical mode meant to evoke leisure and tranquility. In poetry the raga is described as a lady preparing to meet her lover, and here she is shown gazing at her reflection in a mirror with her arms upstretched.

Her superimposition with the conspicuous tree may well be intended to equate her with the ancient Indic motif of a *shalabhanjika*, or a celestial beauty leaning against the sala tree. Stylistically, the striped saris worn by her attendants, and the thick bands of gold outlining the pavilion's roof and walls, bear close affinity with at least two *Ragamala* paintings attributed to Murshidabad, c. 1760, in the Indian Office Library (Archer, *Indian Miniatures*, 1990, p. 474, nos. 368vii & viii).

Provenance:

Moti Chandra, Mumbai
Pramod Chandra, Cambridge, Massachusetts, 1964-2014
American Private Collection



539

AN ILLUSTRATION FROM A RAGAMALA SERIES: SARANGA RAGINI

BUNDELKHAND, PERHAPS DATIA, CIRCA 1670-75

Opaque watercolor and gold on paper; recto with a Devanagari inscription in the upper register identifying the raga and numbered '35'; verso also numbered '35' and inscribed, "Saranga ragini", in Devanagari.

Image: 7 3/4 x 5 1/2 in. (19.2 x 13.6 cm);

Folio: 8 1/8 x 5 7/8 in. (20.5 x 15 cm)

\$4,000 - 6,000

Here, Saranga Ragini is represented as a young lord playing with, or taking lessons, from an older musician. The painting has a remarkable array of decorative details and rich colors, from the lime, salmon, and sepia colored brickwork to the plum and mulberry domes with thickly applied gold finials resplendent before a blue-black sky. It compares favorably to another version from the same school published in Ebeling, *Ragamala Painting*, 1973, p. 238, no. 176.

Anand Krishna in his pioneering study of what was then called Malwa painting notes that the dispersed *Ragamala* series to which this painting belongs, 'represents the school in its most sublime form' (Krishna, *Malwa Painting*, 1963, p. 27). More recently, Seitz has firmly located the 'Malwa' sets in Bundelkhand, suggesting the princely state of Datia for this particular series. Others from it are published in *ibid.*, pl. J; Pal, *The Classical Tradition in Rajput Painting from the Paul F. Walter Collection*, 1978, no. 19; and Seitz, *Orchha, Datia, Panna, Malwa*, 2015, no. 40. Another folio is in the Metropolitan Museum of Art, New York (1975.409.1).

Provenance:

Moti Chandra, Mumbai

Pramod Chandra, Cambridge, Massachusetts, 1964-2014

American Private Collection



540

A PORTRAIT OF A COURTIER

STUDIO OF NAINSUKH (A. 1735-78), JASROTA, CIRCA 1760-65

Ink and wash on paper.

7 1/8 x 5 3/4 in. (18.1 x 14.6 cm)

\$5,000 - 7,000

Like any of Nainsukh's work, distinctive for its psychological probing, this portrait rewards the slow contemplation of its subject's expression. The young man seated before us, head tilted slightly forward, seems deferential yet confident in his abilities. A light pink wash and a touch of apricot to the lips brings him to life on the page.

This preparatory likeness is certainly routed within Nainsukh's studio—and parts, if not all, could very well be by the studio master's hand. Especially the face, which exhibits kindred renderings of the brows, wispy facial hair, and deft shading around the eye sockets, ears, and neck employed for a study of Mian Zorawar Singh and Balwant Singh by Nainsukh (Goswamy & Fischer, *Nainsukh of Guler*, 1997, p. 91, no. 21).

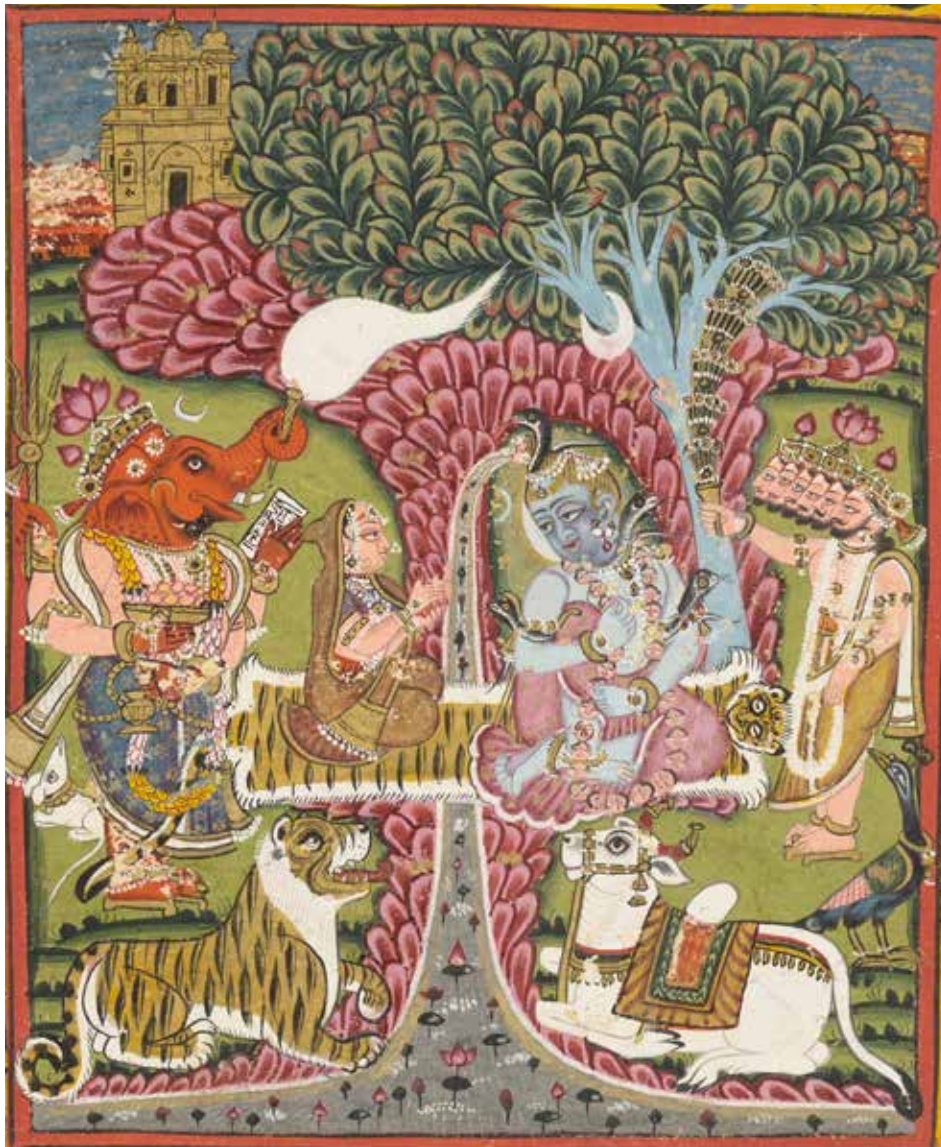
Moreover, the present figure's silhouette, turban, pleated garment, and sword draw an immediate likeness with a Nainsukh portrait of an unknown sitter (ibid., p. 249, no. 98). In fact, were the faces obscured, one would reasonably presume both studies represented the same person. However, as confident and unfaltering the rendering of the present subject's face is, there are a few discrete corrections to the bodily proportions that might prompt one to surmise are either the result of additions by a less experienced hand or the master's own practice.

Provenance:

Moti Chandra, Mumbai

Pramod Chandra, Cambridge, Massachusetts, 1964-2014

American Private Collection



541

**AN ILLUSTRATION FROM A DEVI MAHATMYA SERIES:
THE SAIVITE HOLY FAMILY**

UNIARA, CIRCA 1760-80

Opaque watercolor, silver, and gold on paper; recto numbered in Devanagari in the top left margin, '12'; verso inscribed with two dedications in Braj to Hanuman and Shiva, and painted with a European glass centerpiece supporting a large bouquet of flowers and various birds;

Image: 5 1/2 x 4 1/2 in. (14 x 11.4 cm);

Folio: 6 x 6 in. (15.2 x 15.2 cm)

\$4,000 - 6,000

This ebullient painting appears to be brimming with as much life and energy as the Ganges itself, seen here originating from its divine, flowing source. Gold flares throughout the sky and flourishing tree in a raking light.

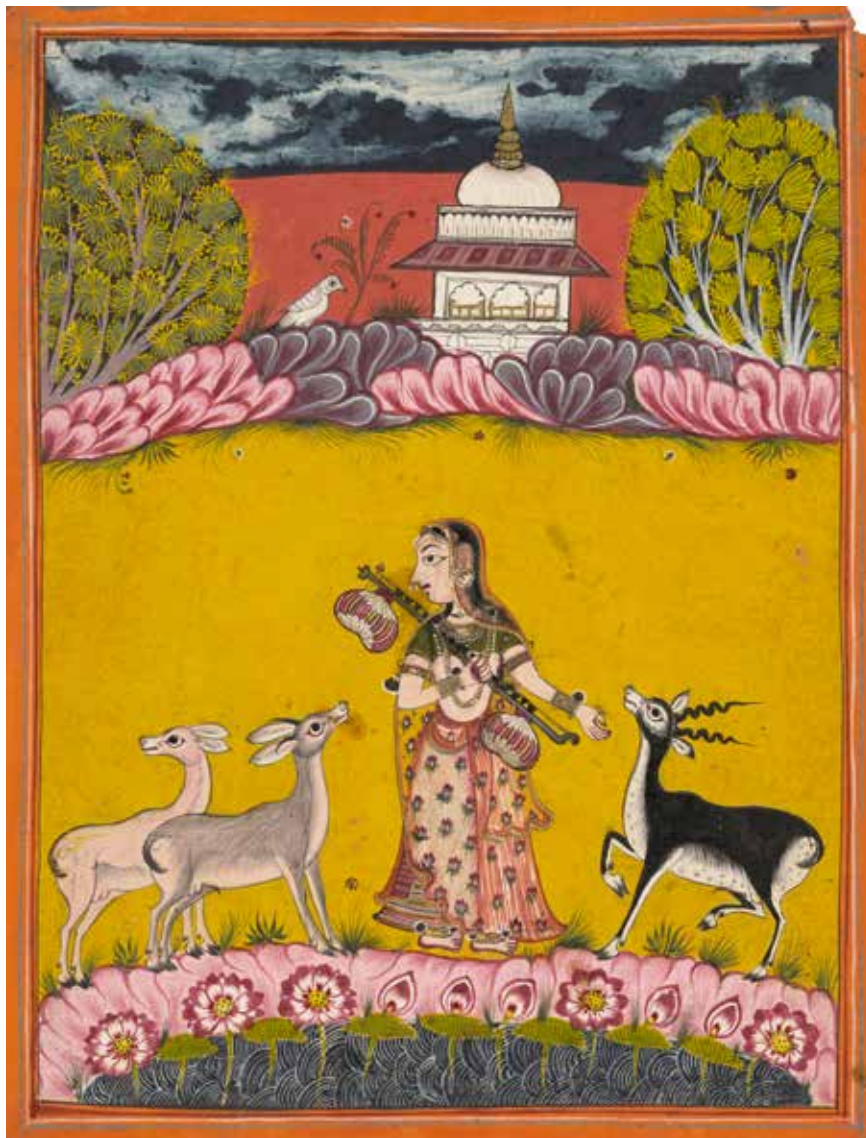
A Holi-Lila painting with almost identical borders, and also numbered at the top left, is likely from the same series (Sodhi, *Bundi Painting*, 1999, pl. 79; attributed to Bundi, 18th century, but more likely from Uniara). A study drawing attributed to Bundi, circa 1775, has a nearly identical composition, apart from the absence of Kartikeya (ibid., pl. 47). However, the dense foliage and compressed figures among pages of a *Bhagavata Purana* series from Uniara, dated by colophon 1759, makes for the most compelling attribution (Cleveland Beach, *Rajput painting at Bundi and Kota*, 1974, pl. XLVII, figs. 48 & 49). Neighboring Bundi, Uniara was a small state whose court painting workshops flourished in the 18th century after Bundi artists were drawn there.

Provenance:

Moti Chandra, Mumbai

Pramod Chandra, Cambridge, Massachusetts, 1964-2014

American Private Collection



542

AN ILLUSTRATION TO A RAGAMALA SERIES: TODI RAGINI

AMBER, CIRCA 1700

Opaque watercolor and gold on paper; verso numbered in Devanagari, '5'.

Image: 9 1/4 x 6 7/8 in. (23.5 x 17.5 cm);

Folio: 10 1/2 x 7 7/8 in. (26.7 x 20 cm)

\$4,000 - 6,000

Against a yellow field bordered by pink and purple surrealist rocks, the pale doe and maiden respond to an unknown distraction beyond the painting's left margin. Yet, the black stag and closest doe remain transfixed on the lady, whose song and *rudra veena*, with its multicolored lotus-form gourds, has drawn them and the solitary dove near.

This painting is from a ragamala series distinguished by its bold red horizon band and painterly sky, of which three have been previously sold at Christie's, London, 16 October 1980, lot 170; New York, 20 March 2012, lot 284; and Thierry de Maigret, Paris, 30 September 2022, lot 93. Two paintings from an earlier series from Amber, c. 1680, in the Victoria & Albert Museum, London (IS.64-1952 & IS.75-1952), employ the same techniques of setting the trees against black and layered rocks.

Provenance:

Moti Chandra, Mumbai

Pramod Chandra, Cambridge, Massachusetts, 1964-2014

American Private Collection

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Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of

another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid. Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided to us, or will provide upon request, true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to section 2 above), nor any individual or entity with a beneficial or ownership interest in either the purchased property or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions (such programs and regulations, collectively, "Sanctions"); (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud; and (v) property purchased by you or your principal (if applicable) hereunder is not and will not be transferred to or used in a country in contravention of any Sanctions.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US \$25,000, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US \$25,000, payment may also be made in or by the following methods:

(i) Cash. Please note that the amount of cash that can be accepted from a given purchaser is limited to US \$5,000 per

auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.

(ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.

(iii) Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the purchaser or record. Only one debit or credit card may be used for payment of an account balance. This method of payment may not be available to first time purchasers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages; and/or (d) reveal the buyer's identity and contact details to the consignor. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if: (i) you are in breach of your representations and warranties as set forth in section 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

Conditions of Sale - continued

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The "r" symbol next to the lot number denotes no reserve. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth herein, and, if applicable, as further specified in the "Buyer's Guide" portion of the catalog. Lots designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility must be removed at the buyer's expense not later than 5:00 p.m. local time five (5) business days following the date of the sale. If not so removed, a storage fee of \$5.00 per lot per day will be payable to us by the buyer beginning at the close of the 14th day following the sale, and we may thereafter transfer such property to an offsite warehouse at the buyer's risk and expense.

Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to

do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any human error, telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available online at <http://www.bonhams.com/legals/9945/>. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with

commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:

- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; and
- (iii) Discovery and the procedure for the arbitration shall be as follows:
 - A. All arbitration proceedings shall be confidential;
 - B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
 - C. Discovery, if any, shall be limited as follows:
 - (i) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (ii) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (iii) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
 - D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
 - E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within ten (10) days

Conditions of Sale - continued

after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the catalog entry for the lot. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) Chinese, Japanese and Korean paintings and calligraphy (unless, within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams alleging that the lot is a counterfeit and within ten days after giving such notice returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a counterfeit), as current scholarship in these respective fields does not permit unqualified statements as to Authorship or date of execution; (c) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (d) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (e) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (f) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

For purposes of sections (a) and (b) above, "counterfeit" is defined as a work created with intent to deceive.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

Buyer’s Guide

BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request and are strongly recommended for all intending bidders who cannot view the property in person.

Estimates

Bonhams' catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserve

Unless indicated by the \pounds symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a \bigcirc symbol next to the lot number(s).

Bidding at Auction

You must be eighteen (18) years old or over to bid. At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams' client account is required to participate in bidding activity. You will be required to provide government issued proof of identity, proof of residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present

in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/ us, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of twenty-four (24) hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

In order to bid online in a sale, you must be eighteen (18) years old or over and you must register to bid via MyBonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Online Bidding Registration for Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact the Client Services Department for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to the Client Services Department; (ii) to provide such information as we require to enable us to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks) on that third party; and (iii) that where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid (whether or not you have disclosed that fact or the identity of the principal). Where you are the successful bidder for any lot with a hammer price equal to or in excess of US \$10,000, and if you have not provided such documents previously, you will be required to upload or provide to the Client Services Department your government issued photo ID and (if not on the ID) proof of your address before the purchased lot can be released to you. Notwithstanding the foregoing, we reserve the right to request ID documentation from any bidder or buyer and to refuse to release any purchased lot until such documentation is provided.

Online Bidding Registration for Companies or Other Legal Entities: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the entity. You must provide a credit card for verification either in your

name or the name of the entity but payment must be made from an account in the entity's name. If your credit card fails verification, you will not be permitted to bid and should contact the Client Services Department for assistance. We may, in addition, require a bank reference or deposit prior to letting you bid. For all successful bids, we require the entity's certificate of formation/incorporation or equivalent documentation confirming the entity's name and registered address, documentary proof of each beneficial owner owning 25% or more of the entity, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within five (5) business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

Buyer’s Guide - continued

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact the Client Services Department for our form.

Regulated Species Materials

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a “Y” next to the lot number contain one or more such regulated plant or animal materials, however lots containing regulated material may lack the Y notation. It is the buyer’s responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export/import license or certificate or denial thereof, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials. Upon request, Bonhams may refer the purchaser to a third-party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the relevant Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

Collection of Purchases

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third party to collect, please provide details to our Client Services Department at invoices.us@bonhams.com prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time. To schedule collection of purchases, please contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

Shipping & Removal

Buyers are to review the Offsite Sold Property Storage section (below) for information regarding lots that will be removed to the offsite warehouse of Door To Door shortly after the sale. These designated lots must be collected by the buyer from Bonhams (at the designated premises where the sale occurred) prior to the day and time designated in the Offsite Sold Property Storage section, or from Door To Door thereafter. If buyers of these designated lots also buy other lots, these lots may also be removed to the warehouse of Door To Door, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of fourteen (14) days, after which time they may be transferred to offsite storage at the buyer’s risk and expense.

For an additional fee, Bonhams may provide packing and shipping services for certain items. If you wish to receive a

Bonhams’ shipping quote, please indicate this at the time of registration. Carriers are not permitted to deliver to P.O. boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Handling and Storage Charges

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within fourteen (14) calendar days of the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of Door To Door at the buyer’s risk and expense. Handling and storage and Full Value Protection fees will apply, as further set forth in the Offsite Sold Property Storage section (below).

Offsite Sold Property Storage

All lots marked with a “W” in the catalogue are oversized and subject to additional storage and shipping as set forth below. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF W LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams Client Services Department.

A. NEW YORK Sales (and New York Online Sales). Unless you are otherwise notified:

- **W lots (and additional purchases) from sales occurring on *Tuesdays* and *Wednesdays*** will be transferred to offsite storage at Door To Door on the proximate *Thursdays*. You may collect W lots from Bonhams by 5pm Eastern Time on *Wednesdays*.

Purchases will be available for collection on *Fridays* of the same week from Door To Door.

- **W lots (and additional purchases) from sales occurring on *Thursdays*, *Fridays* and *Mondays*** will be transferred to offsite storage at Door To Door on the proximate *Tuesdays*. You may collect W lots from Bonhams by 5pm Eastern Time on *Mondays*.

Purchases will be available for collection on *Wednesdays* from Door To Door.

Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door To Door Services
50 Tannery Rd
Somerville, NJ 08876

B. LOS ANGELES Sales (and Los Angeles Online Sales)

- You will be notified in advance of the sale of the date and time of the removal of W lots (and additional purchases) to the Door To Door warehouse. Please be advised that removal may occur the day following the day of the sale.

Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door To Door Services
6280 Peachtree St.
Los Angeles, CA 90040

The transfer of lots to the warehouse of Door To Door is at the buyer’s risk and expense. For sold lots removed to Door To Door, there will be transfer and Full Value Protection charges due immediately upon transfer and daily storage charges will begin to accrue five (5) business days after the transfer.

The per-lot charges of Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer \$75
Daily storage..... \$10
Full Value Protection (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

Transfer \$37.50
Daily storage..... \$5
Full Value Protection (on Hammer + Premium + tax) 0.3%

Please note, Door To Door does not accept liability for damage or loss due to negligence or otherwise, exceeding the stated value of such goods, or at its option the cost of repairing or replacing the damaged or missing goods.

For more information regarding storage, shipping, or collection from Door To Door please contact Door To Door directly at auctions@dttdusa.com.

Payment

Payments for purchased lots must be made directly to Bonhams. Door To Door will not release property unless the buyer has paid Bonhams in full. All charges for handling and storage due to Door To Door must be paid by the time of collection from their warehouse. Payment may be made by cash, check, or credit card. Please contact Door To Door in advance to ascertain the amount due.

Lots will only be released from the Door To Door warehouse upon production of a “Release Order” obtained from the Cashier’s Office at Bonhams.

The removal/storage and/or shipment by Door To Door of any lots will be subject to their standard Conditions of Business, which can be found at <https://www.dtdusa.com/terms-and-conditions> and are available upon request from the Bonhams Client Services Department or from Door To Door directly.



Bonhams

AUCTIONEERS SINCE 1793



The Claude de Marteau Collection, Part III

Treasures from Tibet, Nepal, India and Southeast Asia

Paris | June 2023

INQUIRIES

Edward Wilkinson
+44 20 7468 8314
edward.wilkinson@bonhams.com

**A GILT COPPER ALLOY
FIGURE OF VIRUPA
TIBET, 15TH/16TH CENTURY**

13.6 cm (5 3/8 in.) high
西藏 十五/十六世紀 銅鑲金毘魯巴像

Bonhams

AUCTIONEERS SINCE 1793

J.J. Lally & Co. Fine Chinese Works of Art

New York | 20 March 2023

INQUIRIES

+1 (212) 461 6520

ihuan.chen@bonhams.com

bonhams.com/chineseart

A RARE CHASED SILVER 'LITERARY GATHERING' PICTORIAL TRAY

Song dynasty, 12th/13th Century

10 3/8in (26.5cm) diam

US\$30,000 - 50,000

Registration and Bidding Form

(Attendee / Absentee / Telephone Bidding)
Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

Bonhams

The Sale, including all bidding and buying, is governed by Bonhams' Conditions of Sale. You should read the Conditions and any Sales Information prior to bidding and ensure you understand the charges payable on any purchase you make. The Conditions also set out certain undertakings by bidders and buyers and limits Bonhams' liability to you. Please note an invoice for a purchased lot will be made out in the name as shown on this form and payment will only be accepted from an account in that name (or the name of the company if the bid is on behalf of that company).

Data protection

Where we obtain any personal information about you when you register or bid with us, we shall only use it in accordance with the terms of our Privacy Policy. A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

We may from time to time provide you with information about goods and services that we believe may interest you, based on your previous interactions with us. You can opt out of receiving these communications at any time. If you do not want to receive such communications, please tick this box ☐

Notice to Bidders.

At least 24 hours prior to the Sale, you must provide government issued photo ID, e.g., a passport or driving licence and - if not included on the ID document - proof of address, e.g., a current utility bill, or bank/credit card statement. Corporate clients must also provide their company registration documents, documentary proof of beneficial owners owning 25% or more of the company and confirmation of the named individual's authority to act. Failure to provide these documents may result in your bids not being processed. Clients who are not able to provide documents prior to Sale may opt to bid online using our credit card verification option. Please note we reserve the right to request a bank reference or deposit.

If successful

I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Sale title: Indian, Himalayan & Southeast Asian Art		Sale date: March 21, 2023	
Sale no. 28255		Sale venue: New York	
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.			
General Bid Increments HK\$:			
\$10,000 - 20,000.....按 1,000s		\$200,000 - 500,000.....按 20,000 / 50,000 / 80,000s	
\$20,000 - 50,000.....按 2,000 / 5,000 / 8,000s		\$500,000 - 1,000,000.....按 50,000s	
\$50,000 - 100,000.....按 5,000s		\$1,000,000 - 2,000,000.....按 100,000s	
\$100,000 - 200,000.....按 10,000s		\$2,000,000.....at the auctioneer's discretion	
The auctioneer has discretion to split any bid at any time.			
Customer Number		Title	
First Name		Last Name	
Company name (if applicable)			
Company Registration number (if applicable)			
Address			
		City	
Post / Zip code		County / State	
Telephone (mobile)		Country	
Telephone (landline)			
E-mail (in capitals)			
Please answer all questions below			
1. ID supplied: Government issued ID <input type="checkbox"/> and (if the ID does not confirm your address) <input type="checkbox"/> current utility bill/ bank statement. If a company, please provide the Certificate of Incorporation, your ID (as above) (plus, if not a director, a letter authorising you to act), and documentary evidence of the company's beneficial owners			
2. Are you representing the Bidder? <input type="checkbox"/> If yes, please complete question 3.			
3. Bidder's name, address and contact details (phone and email): Bidder's ID: Government issued ID <input type="checkbox"/> and (if the ID does not confirm their address) <input type="checkbox"/> current utility bill/bank statement			
Are you acting in a business capacity? Yes <input type="checkbox"/> No <input type="checkbox"/>		If registered for VAT in the EU please enter your registration here: <input type="text"/> / <input type="text"/> - <input type="text"/> - <input type="text"/>	

Please note that all telephone calls may be recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in HK\$ (excluding premium)	Covering bid ★

FOR WINE SALES ONLY	
Please leave lots "available under bond" in bond <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

BY SIGNING THIS FORM, YOU CONFIRM THAT YOU HAVE REVIEWED THE CATALOGUING FOR THE ABOVE LOTS, YOU AGREE TO THE CONDITIONS OF SALE INCLUDING THE WARRANTIES LISTED THEREIN, AND AGREE TO PAY THE APPLICABLE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES DUE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Bidder/Agent's (please delete one) signature:	Date:

★ Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

Please email or post the completed Auction Registration form and requested information to:
Bonhams Customer Services, Suite 2001, One Pacific Place, 88 Queensway, Hong Kong. Tel: +852 2918 4321, info.hk@bonhams.com
Bonhams (Hong Kong) Limited. Suite 2001, One Pacific Place, 88 Queensway, Hong Kong. Company Number 1426522.

登記及競投表格

邦瀚斯
(出席者 / 書面競投 / 網上 / 電話競投) 請選擇競投方法

號牌 (僅供本公司填寫)

Bonhams

此次拍賣會，包括所有投標和購買，均受邦瀚斯的銷售條件約束。您應該在出價前閱讀相關銷售信息及條款，並確保您了解任何購買應支付的費用。本條款還規定了投標人和買家的某些承諾，並限制邦瀚斯對您的責任。請注意，所購拍品的發票將以本表格所示的姓名開具，並且隻能從以該姓名（或公司名稱，如果代表該公司出價）的帳戶中接受付款。

數據保護

如果我們在您註冊或向我們投標時獲得有關您的任何個人信息，我們將僅根據我們的隱私政策的條款使用它。您可以在我們的網站 (www.bonhams.com) 上找到我們隱私政策的副本，或通過郵寄方式向客戶服務部索取，地址為 101 New Bond Street, London W1S 1SR United Kingdom，或通過電子郵件發送至 info@bonhams.com。

根據您之前與我們的互動，我們可能會不時向您提供我們認為您可能感興趣的商品和服務信息。您可以隨時選擇不接收這些通信。如果您不想收到此類通訊，請勾選此框 ☐

投標人須知

至少在銷售前 24 小時，您必須提供政府簽發的帶照片的身份證件，例如護照或駕駛執照，以及 - 如果身份證件中未包含 - 地址證明，例如當前的水電費賬單或銀行卡/信用卡賬單。公司客戶還必須提供公司註冊文件、實益擁有人擁有公司 25% 或以上股份的證明文件以及指定個人行事權力的確證書。未能提供這些文件可能會導致您的投標不被處理。無法在銷售前提供文件的客戶可以選擇使用我們的信用卡驗證選項在線投標。請注意，我們保留要求銀行賬單或押金的權利。

若成功購買拍品

本人將自行提取貨品 ☐

請安排運輸公司聯繫我提供報價，
我同意將本人聯繫資料交予運輸公司。 ☐

* 任何人士、競投人及買家必須年滿18歲方可於拍賣會

上參與競投葡萄酒、烈酒及酒精飲料等拍賣品。

電話或書面競投	拍賣品編號	拍賣品說明	最高港元競投價 (不包括買家費用)	應急競投價*

通過簽署本表格，您確認您已查看上述拍品的目錄，同意銷售條件，包括其中列出的保證，並同意支付適用買方佣金、增值稅和任何其他應付費用。這會影響您的合法權益。

簽字:

日期:

* 應急競投價：表示如在競投期間我們未能透過電話與閣下聯絡或電話連線中斷，則只有邦瀚斯可獲閣下授權以應急競投價為最高競投價（不包括買家費用）代閣下進行競投。

請電郵或郵寄發送已經填妥的拍賣註冊表格

香港金鐘道88號太古廣場一期2001室客戶服務部 電話: +852 2918 4321, info.hk@bonhams.com
香港金鐘道88號太古廣場一期2001室Bonhams (Hong Kong) Limited. 公司編號1426522

拍賣會標題: Indian, Himalayan & Southeast Asian Art		拍賣會日期: March 21, 2023	
拍賣會編號: 28255		拍賣會場地: 香港 New York	
如閣下未能親身出席拍賣會，請最遲於拍賣會前24小提供閣下欲競投的拍賣品詳情。競投將被下調至最接近的競投增幅。請參閱圖錄中「競投者須知」內有關指示邦瀚斯代表閣下執行電話、網上或書面競投的進一步資料。邦瀚斯將代表閣下盡力執行該等競投，但本公司並不對任何錯誤或未能執行競投承擔責任。			
一般競投價遞增幅度（港元）： \$10,000 - 20,000.....按 1,000s \$20,000 - 50,000.....按 2,000 / 5,000 / 8,000s \$50,000 - 100,000.....按 5,000s \$100,000 - 200,000.....按 10,000s \$200,000 - 500,000.....按 20,000 / 50,000 / 80,000s \$500,000 - 1,000,000.....按 50,000s \$1,000,000 - 2,000,000.....按 100,000s \$2,000,000以上.....由拍賣官酌情決定			
拍賣官可隨時酌情決定把任何競投價拆細。			
客戶編號		稱銜	
名		姓	
公司名稱 (如適用的話將作為發票收票人)			
地址			
城市		縣 / 郡	
郵編		國家	
流動電話		日間電話	
夜間電話			
競投電話號碼（包括電話國家區號）			
電郵（大楷）			
閣下倘若提供以上電郵地址，代表授權邦瀚斯可把跟拍賣會、市場資料與消息相關的信息發送至此電郵地址。邦瀚斯不會售賣或與第三方交換此電郵地址資料。			
本人登記為私人客戶 <input type="checkbox"/>		本人登記為交易客戶 <input type="checkbox"/>	
		以往曾於本公司登記 <input type="checkbox"/>	

請注意，所有電話通話將可能被錄音。
除非事前另行與邦瀚斯以書面協定競投人以第三方代理人的身份行事，否則一經登記，競投人須對其購買款項承擔個人責任。任何作為他人代理的人士（不論他是否已披露其為代理或其主事人的身份）須就其獲接納的出價而產生的合約與主事人共同及個別地向賣家及邦瀚斯承擔責任。透過簽署此表格，閣下同意接受本圖錄內的「競投者須知」的約束。閣下亦授權邦瀚斯向閣下的銀行查詢閣下的財務狀況。邦瀚斯可要求閣下提供身份證明及永久地址供查核及客戶管理用途。









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New York, NY 10022

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bonhams.com

AUCTIONEERS SINCE 1793